

MUSICAL AMERICA

Vol. XXXIII. No. 12 NEW YORK

EDITED BY

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JANUARY 15, 1921

\$3.00 per Year
15 Cents per Copy

SQUABBLES MAKE MARINUZZI RESIGN AS ARTISTIC HEAD OF CHICAGO OPERA

Wrangling and Fault-finding Among Singers Forced Him to Give Up Post, Says Former Director — To Retain Baton as Chief Conductor — No Successor to Be Chosen — Muratore Returns to Opera in Brilliant Performance of "Monna Vanna" with Garden and Baklanoff — Rosina Storchio Makes American Bow in "Linda di Chamounix" — "Lohengrin," "Tre Re," and Other Offerings During Week

No Directorship for Mary Garden, Say Chicago Opera Officials

CHICAGO, Jan. 10.—Following the resignation of Gino Marinuzzi as artistic director of the Chicago Opera Association came rumors that Mary Garden might be appointed to the position. According to reported interviews, Miss Garden was not hesitant in expressing her views on the subject. She was ready to accept the directorship "in a jiffy" if the management "dared to offer it" to her. The rumors concerning Miss Garden in the matter are now officially denied by the Association. No successor is to be named immediately. Herbert Johnson is to remain head of the company this season, and will probably be appointed supreme head of the executive and artistic departments for next year. Marinuzzi's resignation will be acted on by the directors on Friday.

CHICAGO, Jan. 8.—Gino Marinuzzi resigned as artistic director of the Chicago Opera Association Thursday night, but will remain as chief conductor. No successor will be chosen, even if his resignation is accepted by the board of directors next week.

Herbert M. Johnson, executive manager, will remain in full charge, his authority covering both the business and artistic sides of the company. Mr. Johnson has had the deciding voice in all matters, although Marinuzzi's recommendations as to casting the rôles were nearly always followed; and the resignation of Marinuzzi, therefore, makes little or no change in the conduct of the company.

Marinuzzi blamed the wrangling of the stars and their constant fault-finding for his resignation.



Photo by Mishkin

MARGARET MATZENAUER AS "ISOLDE"

Distinguished Contralto of the Metropolitan Opera, Whose Admirers Are Found Among Concert Audiences as Well as Opera-Goers. (See Page 8)

CARUSO CONVALESCENT

Temperature Now Normal—No More Bulletins to be Issued

Reassuring word regarding the condition of Enrico Caruso, who has been ill of pleurisy and empyema in his apartment at the Vanderbilt Hotel since Christmas day, was given out at the Metropolitan Opera House Monday. A bulletin signed by the tenor's six physicians read as follows:

"Mr. Caruso's temperature is now normal. The surgical condition is under control. He is convalescent. No further bulletins will be issued."

Just when Mr. Caruso will be able to return to the opera remains a matter of

surmise. It is known that friends are urging him to go South as soon as he is strong enough for the journey, in the hope that he will recuperate rapidly and be able to sing again at the Metropolitan a few times before the season ends in April.

Gabrilowitsch Signs for Two More Seasons with Detroit Symphony

DETROIT, MICH., Jan. 10.—In spite of rumors that Ossip Gabrilowitsch would, at the close of the present season, sever his connection with the Detroit Symphony, of which he has been the conductor for several years, it was announced on Jan. 8, that he had signed a contract for two more seasons.

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PIANOS FIT FOR SCRAP HEAP USED IN NEW YORK'S PUBLIC SCHOOLS

Superannuated Instruments are Deemed "Good Enough" for Taxpayers' Children — Yvette Guilbert Expresses Her Opinion—Fleck Solves Problem at Hunter College — "Fallacy" of High School Orchestras

MUSIC cannot be successfully taught in the elementary and high schools of New York City until it is put on the same level with other subjects, not as a feature, but as a serious study.

There has been enough of cant and hypocrisy, enough of theorizing and quibbling over unimportant details. Directors have come and directors have gone, yet school music has not yet progressed beyond the "fad" stage and is "featured" only when some individual desires to take unto himself or herself the credit for statistical prowess.

We have already discussed the results of incompetence, inefficiency, and neglect. We have tried to learn how fifty-five supervisors could efficiently "oversee" the musical training of 1,000,000 children. We have seen how appropriations for much needed piano and organ repairs are cut and pruned to a pitiable minimum; how competent music teachers are literally strangled with red tape, while untrained and unmusical class teachers are compelled to instruct music classes in the schools, and finally, how conditions in the high schools are even worse than those encountered in the elementary schools.

George H. Gartlan, director of music in the public schools of New York City, can see nothing radically wrong with the present method of teaching music in the schools. In fact, he expressed himself as aggrieved when the writer used the word "reforms" in connection with music in the schools.

"No one is in need of reforming," he said, and thereupon proceeded to elaborate upon the music courses in the schools, which culminate in the city-wide tests in "appreciation of music."

We have previously expressed our views on the value of these tests in determining a standard of accomplishment, but we have no desire to be unfair in laying the blame for conditions at the door of the director of music. We cheerfully grant that Mr. Gartlan is sincere in his efforts to develop an appreciation of music in the younger generation, but cannot concede that he is accomplishing his purpose, hampered as he is by hide-bound tradition and a lack of funds to raise the study of music to its proper position in the school course.

High School Orchestras

High School orchestras are the Director's pet activity. We are not inclined, however, to agree with him that these organizations in themselves do very much

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"Norma" Will Open Season of Chicago Forces in New York

Raisa to Enact Title Rôle of First Offering—"Monna Vanna," with Garden and Muratore, on Second Night—"Chemineau," "Jewels of the Madonna," "Jacquerie," "Carmen" and "Rigoletto" Other Events of Week—Subscription Closes with Largest Sale of Association's History

THE advance guard of the Chicago Opera Company—executive and mechanical—reached New York Jan. 9, to prepare for the opening of that organization at the Manhattan Opera House two weeks hence, and immediately the offices of the Chicago Opera Association in Aeolian Hall took on new and strenuous signs of life. This season will cover six weeks, commencing Jan. 24, with "Norma" as the opening bill. Marinuzzi's "Jacquerie" was the company's choice for the opening presentation, out of compliment to the composer, who is chief conductor for that organization and until recently its artistic manager. Marinuzzi resigned the latter post to escape detail, but continues as chief of the conductors.

Executive Director Herbert M. Johnson has selected a cast for the "Norma" performance that is particularly happy in this style of music. Rosa Raisa will sing the title rôle, Gabriella Besanzoni the part of *Adalgisa*, Forrest Lamont will appear as *Pollione* and Virgilio Lazari, who has been winning honors in South America and Chicago since he was last heard in New York, will sing *Oroveso*. "Norma" was sung by the Chicago company in New York twice last season and is popular with the clientele of that organization.

The Répertoire

On the following evening, Jan. 25, Mary Garden and Lucien Muratore will be heard in "Monna Vanna," which proved one of the greatest sensations of the Chicago season—to such an extent, indeed, that a special "repeat" performance had to be given to satisfy public demand after the scenery had started on its way to the Metropolitan, from which it was recalled. The other important rôles will be sung by Georges Baklanoff, the Russian baritone; Albert Paillard, Desire Defrere and Constantin Nicolay. Henri Morin, the new French conductor, will direct the performance. There was an insistent demand for "Monna Vanna" throughout the Chicago association's last New York season, but it requires just such a cast as has been announced, and in the absence of Muratore the presentation was not attempted.

"Le Chemineau" will be sung in French Wednesday evening with Yvonne Gall, Margary Maxwell, Maria Claesens, Hector Dufranne, Baklanoff, Paillard, Defrere, Edouard Cotreuil and Nicolay, and with Morin conducting.

"The Jewels of the Madonna" will be given on Thursday evening, the cast including Raisa, Maxwell, Carmen Pascova, Philene Falco, Forrest Lamont, Giacomo Rimini and Vittorio Trevisan. There will be incidental dances by Serge Oukrainsky, Mlle. Ledova and the corps de ballet. A new Italian director, Pietro Cimini, will conduct. This opera has proven the most popular in the entire repertoire of the Chicago company and is the principal foundation upon which Rosa Raisa has built the great success she has achieved in Chicago and elsewhere.

Gino Marinuzzi's "Jacquerie," which opened the Chicago season, will be given on Friday, the principal parts being sung by Mme. Gall, Olga Carrara, Edward Johnson and Galeffi. The com-

poser will conduct the performance.

Garden and Muratore will again be heard at the first Saturday matinée, when "Carmen" will be sung. Baklanoff will sing the rôle of *Escamillo*, and there will be incidental dances by Andreas Pavley, Oukrainsky and the corps de ballet.

The first week will close with a performance of "Rigoletto," to be given on Saturday night, with Florence Macbeth, the American coloratura; Tito Schipa, whose singing has earned him fresh triumphs this season, and the celebrated Titta Ruffo, in the principal rôles. Marinuzzi will conduct.

Paderewski Scholarship to Be Awarded at New England Conservatory

BOSTON, Jan. 12.—Announcement of the offering of the Paderewski Scholarships has been made by the New England Conservatory of Music. The scholarships, which are in violin and cello, entitle the holder to a year's tuition. They will be awarded for the school year 1921-22 following a competition open to conservatory students to be held in May, 1921, at the conservatory.

Mana-Zucca Offers Prize of \$500 for American Quintet



Photo by Underwood & Underwood

The American Composer and Pianist, Mana-Zucca, Who Has Offered a Prize of \$500 for a Quintet by an American

Mana-Zucca, founder and president of the Society of American Music Optimists, personally offers a prize of \$500 for the best quintet for piano and strings by an American composer. The contest will close on Nov. 1, 1921, and the judges will be Josef Stransky, Henry Hadley, Hans Letz, Roberto Moranzoni and Joan Manen.

The regulations to govern the contest provide that manuscripts must be labeled with a motto or *non de plume* and accompanied by a sealed envelope bearing on the outside the same motto or *non de plume* and containing the name and address of the composer. These envelopes will not be opened by the judges until after the winning composition has been selected. Manuscripts are to be sent to the secretary of the American Music Optimists, 4 West 130th Street, New York City.

The prize composition is to have its first performance at one of the concerts of the American Music Optimists. Further information concerning the contest may be obtained from the secretary of that body. "We hope to discover an American Beethoven!" is the characteristic declaration of the society, accompanying the announcement of Mana-Zucca's offer.

Engles Is Recruit to General Concert Management Field



George Engles, Manager of the New York Symphony Society, Who Has Entered the Field of General Concert Management

In the future, George Engles will manage not only the concerts of the Symphony Society of New York, with which he has been associated for the past twelve years, but also a few solo artists of high rank in the concert field.

The first artist to be presented under Mr. Engles's management is Paul Kochanski, a Polish violinist. Mr. Kochanski recently made his London debut with the London Symphony Orchestra under Albert Coates. He will arrive in New York early in February and will make his first appearance in America with the New York Symphony, Walter Damrosch, conductor, in Carnegie Hall, at a special concert on Feb. 14.

J. R. Ellison in East

J. R. Ellison of the Ellison-White Bureau of Portland, Ore., one of the great managerial institutions of the country was a visitor in New York last week. While in the city Mr. Ellison conferred with Catherine A. Bamman, the New York manager, who has charge of the Ellison-White Bureau interests in the East.

French Government Grants Big Extra Subsidy to Paris Opéra

The French Government is to give the Paris Opéra an additional subsidy of \$140,000 a year, thus making the total yearly outlay on that score \$300,000, says a special copyright cable to the New York World. Performances at the Opéra have been costing \$6,600 each and receipts have averaged only \$5,400. It is doubtful if the additional subsidy will make ends meet, for the public has become tired of slovenly performances there and has turned its patronage to the Opéra-Comique and the theaters.

THRONG IN TUMULT OVER SELMA KURZ

Viennese Soprano Accorded Overwhelming Welcome at American Début

Not often has a singer new to American audiences been applauded and cheered as was Selma Kurz, long a favorite artist of the Vienna Opera, when she stepped out on the stage of the Hippodrome Sunday night, for her long-awaited American début. As a matter of record, it should be chronicled that she had sung a few days earlier at one of the Bagby Musicales, but the Hippodrome concert afforded an eager public its first opportunity to hear her. It was evident, however, that no inconsiderable number of those who so royally welcomed the soprano had heard her in Europe.

Many noted musicians were in the audience, and Mr. Gatti-Casazza and others of the executive staff of the Metropolitan were in attendance. Willem Mengelberg, guest conductor of the National Symphony; Artur Bodanzky, who temporarily has relinquished the baton to the distinguished Hollander, and Alexander Schuller, the Russian violinist soon to be heard with the National Symphony, were members of a box party. Besides introducing Mme. Kurz, the concert afforded Mr. Mengelberg an opportunity to hear the orchestra over which he is to preside. It was led by Paul Eisler.

Mme. Kurz disclosed a voice of a lovely, somewhat veiled quality, used mostly pianissimo, with much exquisite tracery in miniature. Only occasionally did she sing full voice and then chiefly in soaring phrases. These seemed of ample, but not more than ordinary volume. She repeatedly called into play the tiniest head tones—tones that dripped honey in their sweetness. It was singing of plush and velvet, delicately but richly hued, yet of a minuteness to evoke wonder. Her famous trill was repeatedly heard; sometimes it approached perfection, as had been foretold of it. Her coloratura was nectared rather than scintillating; and some rapid passages in her medium register, while admirably sung, were only faintly heard. Throughout, however, Mme. Kurz gave the impression that she was singing lightly from choice, and occasionally, as in the "Traviata" *brindisi*, "Sempre Libera," she revealed the reserve power necessary for a climactic crescendo. Several such climaxes were achieved by swelling trills. One wished for a smaller hall.

Her program numbers were the Mozart aria, "Deh Vieni Non Tardar," from "La Nozze di Figaro," Handel's "Sweet Birds," with a cadenza written especially for Mme. Kurz by Saint-Saëns, "Ah, Fors e Lui" and "Sempre Libera" from Verdi's "Traviata," and the Johann Strauss "Voce de Primavera." These were supplemented with numerous extras, including "Caro Nome" from "Rigoletto," which she had originally been announced to sing, and Schubert's "Hedge Roses." Her gracious personality was no small factor in her success. She was plainly handicapped by nervousness in her opening phrases, after the veritable ovation she received when she first faced the Hippodrome throng; and began off pitch. She was not accorded orchestral accompaniments of a kind to put her at her ease and there also were indications that she had not correctly gauged the acoustics of the big auditorium. Her success, therefore, was achieved in spite of not altogether favorable auspices.

Orchestral numbers included the Beethoven "Leonore" overture, No. 3, the third movement of the Tchaikovsky "Pathétique," and "Meistersinger" Overture. It cannot be said that they were played as the orchestra is capable of playing them.

Julia Culp to Visit America in Spring

Julia Culp, the Dutch lieder singer, will arrive in America the latter part of March, according to a cable message received by her manager, Mrs. Antonia Sawyer last week. Mme. Culp will make an extensive tour of the country next year.

Charles M. Schwab Elected President of Bethlehem Bach Choir

Charles M. Schwab to-day accepted the presidency of the Bethlehem Bach Choir, to which he was elected at a meeting of the Executive Committee of the Choir at Bethlehem, Pa., yesterday. Mr. Schwab succeeds Dr. Henry S. Drinker, who recently resigned as president of Lehigh University and also withdrew from other activities. Since the revival of the Bach festivals at Lehigh University in 1912 under Dr. J. Fred Wolfe, Mr. Schwab has been the main guarantor and he has also brought the choir to New York for several years to sing with the New York Symphony and Philharmonic orchestras.

Mengelberg Sees a Rich Musical Future for America

ARTHUR NIKISCH once attributed his success as a conductor and his popularity with the players under him to his willingness to treat his men "as souls rather than machines." It seems probable that Willem Mengelberg follows the same principle. For he, too, enjoys the esteem and hearty co-operation of the members of whatever orchestra he conducts. His simple, democratic manner becomes quickly evident to anyone who speaks with him even briefly or casually. None of the mystery or aloofness popularly associated with great artists surrounds him. He is affable, kindly, and easily moved to enthusiasm. He can converse fluently in English but prefers, when tired, to speak French or German. With such of his intimate friends as are at hand he uses his native Dutch. They say the players of the National Symphony Orchestra have worked with a mighty will to carry out his wishes. He rehearsed them daily for four or five hours the days following his arrival. He declared a few days before his first concert that the material of the orchestra was admirable and that in a month or two he might have it in the condition he wanted. Naturally, it was not yet so and much remained to be done before it would be. That, however, is a state of affairs to be expected. One does not play with perfect ease on an instrument before being completely accustomed to its workings. And instruments have, in a fashion, to adapt themselves to their users.

Knows Instruments Intimately

It is related that Hans Richter, when rehearsing a Wagner opera, was in the

Famous Dutch Conductor Discusses Contemporary Schools of Composition—Many Promising Creative Workers in His Own Holland—New York Now the Focal Point of World's Music—Has Strenuous Time of It Since His Arrival—His Work with and Hopes for the National Symphony—Admires Our Orchestras



Apeda Photo

One of the World's Most Famous Conductors: Willem Mengelberg, of Amsterdam, Now Guest Leader of National Symphony

habit of being "all over" the orchestra pit. Now he was illustrating a point by playing a phrase on a viola, now he blew a clarinet, now tinkled a triangle, now beat a kettledrum, now drew a 'cellist's bow. Mr. Mengelberg can do much the same thing in the way of practical demonstration. He was a tympanist in his youth and played trumpet, as well. He knows the other instruments intimately. He finds such knowledge the bounden duty of a conductor. "The orchestra is the instrument," he says, "upon which the conductor plays. Now, how can one play upon an instrument without some knowledge of the working of its parts?" As a result of his own familiarity with such matters he is always able to make

his demands perfectly clear to his men.

During the first week of his stay here, Mr. Mengelberg was occupied not only with the rehearsals of his orchestra but in listening to other orchestras and conductors. In fact, he had a dizzy time of it. It was Toscanini one day, Monteux the next, then Stokowski, then Stransky, then Damrosch, then the opera. He missed Albert Coates, but knows him well from Petrograd days. The two conductors are, indeed, close friends. Mr. Mengelberg admires profoundly the orchestras he has heard here, their material, their training, their ensemble. He finds many of them superior to the foreign ones, though his respect for his own organization in Amsterdam—which is under the guidance of Dr. Muck during his American sojourn—is of the highest.

It is a finished product of his own molding. So will the National Symphony be when he is done with it. Mr. Bodanzky, he asserts, has done much to perfect its ensemble and properly fuse the whole, though, of course, different conductors have different methods, and what an orchestra does under one it has often to undo under another.

Works He Will Give Here

The works to be presented by Mr. Mengelberg mingle, of course, the classic and the modern. Of Mahler he will not give an undue quantity—merely two symphonies and the "Song of the Earth." Of Strauss he plans to give the dance of *Salome*, in addition to "Don Juan," "Heldenleben" and "Don Quixote." Strauss, he relates, has lately prepared for orchestral presentation a suite made up from the score of the "Bourgeois Gentleman" in which was included "Ariadne auf Naxos." But it is not a work for a large auditorium. The "Alpine Symphony" he admires heartily, and declares it to be still popular in Europe. There has been little music since the war of marked significance. The French school which produced as its high-water marks Debussy and Ravel, has, to his mind, written itself out. No further progress is possible along that line, and if the French are to advance musically it will have to be along other lines. Mr. Mengelberg further deplors the effect of this school on young writers of an imitative bent.

The Dutch School

"There is a promising school of young writers in Holland," he says. "It includes such names as Bernard Zweers, Alphonse Diepenbrock, Johan Wagenaar, Cornelis Doppe, G. Von Bruckner Fock, Willem Pijper and H. D. van Gondonver. They are not yet familiar to outsiders but they deserve to be. I look confidently to a prosperous Dutch school of composition."

Of American composition Mr. Mengelberg knows the work of Ernest Bloch and Charles Martin Loeffler. He will, indeed, represent these two on his programs here, the first by the "Schelomo" Rhapsody, the second by the "Pagan Poem." "But there is no reason," he asserts, "why an American school should not arise. I know the wealth of talent that is in this country. I know the musical status of New York—it has grown remarkably since I was last here. Once the great world center of musical doings was Paris. Then it became Berlin and to a certain extent London. To-day, thanks to the war which has caused the emigration of innumerable European musicians and to the wealth and taste here, it has come to be New York."

H. F. P.

FRIEDMAN SUPREME IN TECHNICAL FEATS

Noted Pianist Arouses Great Enthusiasm at Début in New York

Ignaz Friedman, who made his American début before a large and representative audience in Aeolian Hall last Friday afternoon, is a player of prodigious technique and formidable dynamic capacity, which were displayed in a taxing and comprehensive program. Mr. Friedman (also famed as a composer and editor) offered prodigies of dexterity, of fierce fleetness, of colossal brilliance, of physical power—in short, of stupendous bravura. Such playing always astounds and commands wide-eyed wonder, in consequence of which the pianist may expect a mighty welcome to these shores to add to a reputation already widely recognized both in Europe and South America.

He played last week Beethoven's two-movement Sonata, Op. 90; a Chopin group, including the A Flat Ballade and Polonaise; the C Sharp Minor Valse, the "Butterfly" Etude (an encore), the study in thirds, and a nocturne, Schumann's "Carnaval," and the two books of Brahms's "Paganini Variations," with but a few omissions. In respect to interpretation, and specifically, musical charm, the Beethoven sonata was the most satisfying number on the program.

It was well ordered lyrically, and clearly fashioned in design, albeit not searchingly poetic.

Mr. Friedman's playing of Chopin was not after his manner of Beethoven. He is perhaps less emotional than some of his contemporaries whom we hail as interpreters of the great Polish master. His playing was marked by tremendous vigor, great speed and powerfully contrasted dynamic gradations which leave the listener gasping, even though it fails to make a profound emotional appeal.

In these days when so much sentiment is paraded upon the concert stage, it is problematical whether this be a fault.

Schumann's "Carnaval" and the Brahms "Variations" were colossal in their technical display. While there were moments when the pianist might instil more of the poetic essence into his art, nevertheless, his playing was capable of arousing the greatest enthusiasm. Some great pianists often fail to interest, which charge cannot be placed against Mr. Friedman. The audience seemed overjoyed with the new artist's playing and applauded him to the echo. It was, in truth, enormously interesting.

"BOHEMIANS" GATHER TO HONOR CYRIL SCOTT

Members and Guests Hold Reception for English Composer—Illingworth Presents Graphic Numbers

Members of "The Bohemians" and a few of their invited guests gathered on Monday evening, Jan. 3, at the Harvard Club, New York, in honor of Cyril Scott, who is now visiting this country for the first time.

Following an address of hearty welcome by Rubin Goldmark a delightful program was presented. Nelson Illingworth, the Australian singer, whose recitals have attracted much attention here this year, appeared singing Loewe's "Erlking" and "Edward" most graphically and later Schumann's "Clown's Song," "The Two Grenadiers" and a

group of Maori songs by the Australian composer, Alfred Hill. He was applauded so much that he repeated the Hill songs, giving the final one the second time with action, in the manner of the Maori native. Coenraad V. Bos presided at the piano for him in superb style.

Unlike most composers who, when they are entertained by "The Bohemians" play their music for the club, Mr. Scott was down on the program for a talk entitled "What Constitutes a Musical Nation?" He spoke most interestingly. At the end of the program he was requested to play and gave engaging performances of three of his own works, a Ballad, Pastoral and "The Rainbow Trout." A buffet supper was served at the close, when the members of the club had an opportunity of meeting Mr. Scott and Mr. Illingworth.

A. W. K.

SEVCIK ARRIVES TO-DAY

Famous Violin Teacher Goes to Ithaca Conservatory—Scholarship Trials Jan. 22

Professor Otakar Sevcik, the world-famous violin pedagogue who is coming to America to teach at the Ithaca Conservatory of Music, is due to arrive on the Rotterdam Saturday, Jan. 15.

A large number of violinists have already registered for work with this master, and aspiring young violinists will go to Ithaca from all parts of the United States to try for the \$1,200 Kubelik-Sevcik scholarship examination to be held there Jan. 22, at which time this scholarship will be awarded. Owing to the fact that applicants will compete from the Atlantic to the Pacific, the winner should really be a fair representative of the best talent America can offer. At a concert by the Conservatory Orchestra, under the direction of Professor Paul Stoeving, to be given at the conservatory Jan. 26, the winner of the Kubelik-Sevcik scholarship will be the principal soloist.

With Leopold Auer already in America, the coming of Sevcik will swing the violin pendulum decidedly to this side of the world, and should prove a tremendous impetus not only in developing native American talent, but in directing world attention to the great strides America is making musically.

Many notable musicians met Willem Mengelberg, the conductor, Sunday at a reception tendered by Mr. and Mrs. Artur Bodanzky.

Marinuzzi Resigns as Chicago Opera Head

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"The work of the dual positions I now occupy," he said, "that of artistic director and that of chief of conductors, is too heavy. I wish to continue as chief of conductors, but I am through with the company's artistic direction."

"I cannot stand the wrangling of the stars any longer. They have given me nothing but sleepless nights. Their voices have been in my ears twenty-four hours a day, each one with a grievance, each one objecting to a rôle I have assigned to somebody else."

"They bring all their troubles to me. Then I go home. I try to sleep. I cannot. I get up and pace the floor until daylight. I get no rest."

"Henceforth I shall be just a conductor. I will not assign any more rôles, and when the stars have objections they cannot complain to me. They will have to take up their troubles with Mr. Johnson."

"I explained all this to Mr. Johnson and the directors of the company. I informed them that, while I would desire to be relieved of the position of artistic director, it was my wish to continue my duties as chief of conductors."

Official Statement

In an official statement the day after his resignation, Marinuzzi said:

"My resignation will have no effect upon my relations with the company or my friendly feeling toward it. I shall continue to conduct as usual, being saved the detail, the annoyances and complaints that are inevitably associated with casting the operas."

Marinuzzi has actually resigned a title without in any way changing his duties. The dual control will not be revived until next year, but it is probable that the directors will put Herbert Johnson in supreme charge, with both the business officials and the conductors under his orders.

Return of Muratore

The return of Lucien Muratore to the Chicago Opera Association was marked Tuesday night by one of those perfect performances that sometimes flash out as if to show that perfect performances are possible.

Muratore, Mary Garden and Baklanoff in Fevri's "Monna Vanna" gave a three-star performance to linger long in the memory.

Muratore's voice was unchanged since he left Chicago two years ago, being golden, full, rich and satisfying, as well as extraordinarily sweet and tender. Used with no effort at big effects, his voice was colored to every mood of the rôle, and imbued with glorious tonality throughout.

The acting of the three stars was superb, as for instance in that moment when Vanna returns, bringing Prinzi-Valle back with her. For one tortured moment Baklanoff, as the distraught husband, stands against the base of the great pillar, suffering his spirit's martyrdom with arms outstretched as if crucified. Baklanoff, one of the great baritones of to-day, showed himself to be that consummate combination of singer and actor to which the operatic stage is turning more and more.

Mary Garden did the best singing of her career as Vanna. Tender and naïve, she was the personification of trusting confidence and feminine charm, her impersonation of the pure-minded, innocent young wife of Guido having been changed in many regards since she gave it first in Chicago.

Muratore received a sensational ovation, even for a tenor as well known as he. On the fourteenth curtain call after the second act, he burst suddenly upon the stage with an American and a French flag in his outstretched hands, then pressed the American flag passionately to his lips.

Henri Morin, in the conductor's stand, was fully at home in the beautiful music of the opera; and the colorful prelude to the third act was roundly applauded.

Storchio in "Linda"

"Linda di Chamounix" was repeated Wednesday night, with almost an entirely different cast. Tito Schipa, after Carlo's aria in the second act, received one of the most spontaneous and prolonged bursts of applause accorded any singer this season. It was many minutes before the opera could proceed. The ovation was well-earned, for Schipa's

voice was of such lyric beauty and used with such intelligence and artistry, that his audience sat breathless.

Rosina Storchio was miscast as Linda. Some of her upper notes are things of exquisite perfection, but she was not as a rule true to pitch.

Gabriella Besanzoni was the Pierotto. She was warmly and enthusiastically applauded after her first-act aria, and throughout gave an excellent vocal interpretation of the rôle, her voice being intelligently used and of splendid quality.

Virgilio Lazzari was in beautiful voice as the parish priest, singing impressively and beautifully the music of the rôle, and Giacomo Rimini repeated his remarkable acting of the part of Linda's father. Vittorio Trevisan again showed himself a wonderful character actor, his Marquis being as delightful a bit of comedy as has been seen for a long time. Pietro Cimini conducted as if he loved the time-worn melodies of "Linda," and made them sound surprisingly fresh and interesting.

"Lohengrin" Repeated

"Lohengrin" went with greater dispatch and smoothness at its second performance, Thursday night. Also the English of the singers was easier to understand, although whether the chorus was singing in Choctaw or Melanesian was difficult to make out; certainly not in any European tongue.

Edward Johnson was a superb Lohengrin, and actually sent an electric thrill through his hearers by his glorious voice and noble singing of the narrative, "In distant land." Johnson's Lohengrin must rank with the greatest presentations of the rôle. His enunciation was flawless, every syllable being distinct and clear.

Rosa Raisa, recovered from the weariness of much singing, was a brilliant and lovable Elsa, who sang the Wagnerian music as if it were written for her. Her voice rose high and clear, with the accustomed Raisa beauty and brilliance. She was surer of her English, too, and made her words easily understood.

Cyrena Van Gordon was in opulent voice as Ortrud, her presentation giving a forecast of the vocal feast we may expect from her as Brinhilde later in the season. Louis Kreidler repeated his impressive Telramund, his sonorous voice and splendid musicianship making a remarkable success of the rôle.

Edouard Coteuill shared honors as King Henry, his resonant voice singing the music with dignity and impressiveness. Desire Defrere was easily understood, though his English was tinged with a strong foreign accent.

Marinuzzi gave a careful and likable reading of the score. He was not in the orchestra pit when the curtain rose on the last scene, after the blare of trumpets from the wings, and one of the first violinists, Eugene Dubois, leaped to the stand and beat time until the conductor could get into his place.

Olga Carrara as Fiora

"The Love of Three Kings" was sung Friday night with a new soprano, Olga Carrara, in the rôle of Fiora. Mary Garden was suffering from laryngitis, and at three in the afternoon the management notified Miss Carrara that she would sing it. Without rehearsal, she went on the stage and made a very satisfactory success. She did not penetrate the emotional depths of the rôle, but she both looked and sang well, and her voice, especially in the upper register, was entirely lovely.

Edward Johnson's Avito and Carlo Galeffi's Manfred were portrayals of the very highest type. Never has Galeffi's splendid baritone been more glorious than it was in this rôle, and his portrayal was convincing. Johnson was in splendid vocal form, singing the music even more beautifully than last year. Virgilio Lazzari scored an individual triumph as the blind King Archibald, singing with the noble, sonorous, rich voice that is his, and never even for an instant stepping out of the rôle.

The orchestra was in superb form, under Marinuzzi's direction, especially in the last scene, where the poison-trap on the dead Fiora's lips brings a tragic end to her lovers.

Marinuzzi, who had resigned as artistic director of the company the night before, was applauded for five minutes when he entered the orchestra pit.

"Madame Butterfly," Saturday afternoon in the Auditorium Theater, brought

a new Cio-Cio-San to America, Rosina Storchio, for whom the rôle was written by Puccini. Long a favorite in Italy, Mme. Storchio won her Chicago audience by the loveliness of her acting, the pathetic winsome figure which she made of Cio-Cio-San, and a certain delightful charm of presentation, as well as by the exquisite way in which she colored her tones for the purposes of the rôle. She accomplished much with the "One Fine Day." Mme. Storchio was given a rousing welcome.

Joseph Hislop, as Pinkerton, was completely at home in his rôle, for his acting was convincing, and very artistic, and he sang as if inspired. The luscious richness of his voice, the glory of its tonality, and the exquisite art of his phrasing made his singing a series of tone pictures to linger long in the memory.

Georges Baklanoff was the Sharpless, and gave the richly voiced, authoritative interpretation one has come to expect of him in whatever rôle he undertakes. Dorothy Francis was an industrious and likable Suzuki, although this contralto part lies too low for her soprano voice. Marinuzzi gave a brilliant reading of the score, neither drowning out the singers nor hampering them, yet losing none of the richness of Puccini's music.

"Jewels of the Madonna" was presented Saturday night for the fourth time, with the same excellent cast as previously—Rosa Raisa as Mariella, Giacomo Rimini as Raffaele, Forrest Lamont as Gemmaro. Pietro Cimini, in the conductor's stand, made Wolf-Farrari's beautiful score glow with warmth and scintillating color.

"Elixir of Love" was repeated Monday night, Marinuzzi conducting. Florence

BEETHOVEN SOCIETY GIVES THIRD MUSICALE

Rachel Morton-Harris and Vertchamp Provide Program Before Koemenich Forces

The third musicale of the Beethoven Society, Louis Koemenich, conductor, took place on Saturday afternoon, Jan. 8, in the ballroom of the Hotel Plaza, New York. The artists of the program were Rachel Morton-Harris soprano, and Albert Vertchamp, violinist.

Known as an interpreter of fine quality, Mrs. Harris delivered Massenet's "Oeuvre tes yeux bleus," Chausson's superb "Le temps des Lilas," and Tchaikovsky's "Wherefore?" most artistically, following them with the "Pleurez mes Yeux" aria from Massenet's "Le Cid," earning unanimous approval from her hearers. Her last group in English included Charles Fonteyn Manney's richly colored "Consecration," Leoni's "Tally-Ho" and McGill's "Duna," to which she gave an extra Grinnell's "Behave Yourself Before Folk!" with arch expression. Mrs. Harris is a singer of distinguished ability, who can command the vocal color of each song and inject into it a truly personal note. Harold Osborn-Smith was her accompanist.

Mr. Vertchamp opened with a group of pieces including an Andante by Pissendel, the Beethoven-Kreisler Rondino and the Popper Sauret "Dance of the Elves." His second group presented the Rimsky-Korsakoff "Chant Indoue" arranged by Kreisler, the Beethoven Minuet in G, and Kreisler's Recitativo and Scherzo Caprice for violin alone. Mr. Vertchamp scored a distinct success, his lovely tone and finished technical equipment combining to make his performance most enjoyable. The Kreisler piece for violin unaccompanied is a most taxing matter and he proved in his performance of it that he is the possessor of true mastery. His final numbers were a new "Song of Russia" by the well-known conductor, Modest Altschuler, and the Sarasate "Caprice Basque." After this he was encored and added the familiar Gossec Gavotte. His accompaniments were admirably played by Rae Joyce.

A. W. K.

Middleton Engaged for Western Tour Next Fall

Horner & Witte, the Western managers, have already engaged Arthur Middleton's services for a string of dates next season which calls for this artist's

Macbeth found the rôle of Adina one of the most grateful for her lovely voice, and sang the Donizetti airs with effortless beauty of tone. Alessandro Bondi, in the rôle of the simple rustic, disclosed again one of the sweetest lyric voices of the contemporary operatic stage, and Giacomo Rimini was an admirable Belcore. Vittorio Trevisan, as Doctor Dulcamara, repeated the ridiculous and excellent impersonation of this buffo rôle.

"Aphrodite," presented New Year's Eve on the occasion of Mary Garden's return, failed to impress the audience, for the applause was half-hearted and the curtain calls few. A Mary Garden is needed for the opera, and even with her in the cast the performance was far from successful, for the defects are inherent in the opera itself. Edward Johnson, Cyrena Van Gordon, Margery Maxwell, and a long cast of characters, despite excellent work, were unable to breathe life into the opera. Miss Garden did some real singing in this opera, and showed rare ability to color her tones to suit any mood. She sang well, despite some atrocious lower tones, which broke jarringly at times into her singing. She made her rôle of Chrysis successful by the force of her personality.

The sensation of the opera was afforded by the ballet, and the bacchanale put on by Pavley, Oukrainsky, and their excellent corps of dancers.

Edward Johnson merits a special word, for his singing here, as in other operas this season, stamps him as one of the most important artists on the operatic stage, authoritative in his interpretations, satisfying to the ear, with a truly noble voice. Cyrena Van Gordon, in what little chance the opera gave her, did some notable singing, her voice being rich and opulent.

Henri Morin conducted, giving a sparkling reading of the preludes to the second and third acts, and drawing from the score whatever beauty the impoverished composition contained. F. W.

appearance in their territory early next fall. Following Mr. Middleton's recent appearance with that organization, C. E. White, manager of the Seattle Symphony, wired to his managers: "Arthur Middleton was given a great ovation last evening when he appeared as soloist with the Seattle Symphony."

Isolde Menges to be Heard in America After Season Abroad

Isolde Menges, violinist, who has spent the last year in the British Isles, opens her season's engagements in America with an appearance with the Boston Symphony this week, followed by her recital in Aeolian Hall, New York, on Jan. 19. During her stay abroad, Miss Menges played more than fifty engagements in the larger cities of the United Kingdom, appearing five times with Sir Henry Wood's Symphony Orchestra in Queen's Hall, and four times in recital in London. She also appeared with orchestra under Hamilton Harty in Manchester, Sheffield, Liverpool, Glasgow, Bradford and Rochdale. Miss Menges played the César Franck Sonata with Cortot upon a number of occasions when these two artists appeared in concert with Mme. Calvé.

Stillman Artist-Pupil to Make Début

An Aeolian Hall recital is scheduled for Bianca Kazounoff for the evening of Jan. 31. The New York public has the opportunity to hear this artist-pupil of Louis Stillman on the evening of Jan. 16 also. At this time she will play the MacDowell D Minor Concerto and the Liszt E Flat Concerto at DeWitt Clinton High School, with Mr. Stillman playing the orchestral accompaniments on a second piano. The Aeolian Hall recital will mark Miss Kazounoff's official début.

Son Born to Mr. and Mrs. Stoessel

A son, Albert Frederic, Jr., was born to Mr. and Mrs. Albert Stoessel, Thursday evening, Jan. 6, at their home in New York. Mr. Stoessel is widely known as a violinist, composer and conductor and was active in the war as one of our principal bandmasters in France.

Hemus Under Own Direction

Percy Hemus, the American baritone, this week announced that he had left the management of Raoul Biais. For the present, Mr. Hemus will be under his own direction with headquarters at the Pathé Phonograph Co., 18 East Forty-second Street, New York City.

Will Schönberg Enigma Resolve Into a New Creative School?

Alexander Schmuller, Newly Arrived Russian Violinist, Looks for Such an Outcome—America and Russia as the Future Treasure Troves of Culture—Leaders in Creative Europe—His Views on Contemporary Composers

AN utter ignorance of the Russian tongue on the part of the interviewer, and the limitations of Alexander Schmuller's English vocabulary (acquired, as he remarked, in ten lessons), prevented us from probing deeply the seemingly limitless artistic experiences of the famous Russian violinist, who recently arrived in this country with Willem Mengelberg. However, by a provident use of Mr. Schmuller's English, as well as a series of signs and the inter-spersion of choice words in a half-dozen other languages, the writer was able to glean a survey of the artist's extensive experiences and opinions.

Primarily, Mr. Schmuller has a profound and underlying faith in the cultural future of Russia and America. These two lands, he says, teem with cultural seed and in the near future they will bring forth a tremendous harvest. Moreover, these are allied by a progress which advances uniquely abreast. Tomorrow they shall be the very treasure chests of the world's musical wealth.

In Europe, as a whole, however, Mr. Schmuller finds that no new creative sparks have as yet been kindled. The abundant and prolific creation which is at present going on in Europe represents the embers of the fire lit by Wagner, Debussy, Mahler. The influence of these still continues, but of a vitally new school there is almost no sign. Mr. Schmuller says "almost" for the reason that in the works of Schönberg, he sees the possibility of a musical departure. Schönberg's works are as yet problem-

atical, but out of them may come the new artistic expression. In other words, Mr. Schmuller sees Schönberg as an enigma, the solution of which may bring forth a new musical word.

Masters of the Present Day

Beyond this, to him, present-day compositions augurs no new form. However, this has not prevented our day from adding its many works to musical history. Schmuller finds that of composers in Europe there is an innumerable legion, and an almost parallel output of art may be noticed in each of the European countries to-day.

Thus in his own Russia, Sternberg, son-in-law of Rimsky-Korsakoff, Gnies-sen, Kryjanowsky, Scriabine, Stravinsky, the almost classic Rachmaninoff and others are among the leaders. Incidentally, in his talk, Mr. Schmuller emphasized the operas of Rachmaninoff to the presentation of which we may look forward, he says, with sincere anticipation.

In the Netherlands

Holland's lowlands also stage a center of rare musical activity, according to Mr. Schmuller, who since the war has practically made his home in the Netherlands. Besides the great Dutch figures of the nineteenth century, Diepenbrock, Wagenaar, Dopfer, Bruckner Fock (who to his unique musical art adds a distant talent in painting) and Roentgen, there are the moderns, Pyper and Gondoever, both of remarkable talent.

Among the most interesting figures of modern German art, Mr. Schmuller cited Rudi Stephan, a youth who died at twenty-six in the war, but who was able to accomplish some splendid works before his death, among them an opera, "The First Man," to be given its premiere in Frankfurt. In Scandinavia also, there is a telling music life, to which the composer, Nielsen, has ascribed fittingly.



Photo Bain News Service

Two Studies of Alexander Schmuller, Noted Russian Violinist, Who Has Just Come to This Country with Willem Mengelberg

Above all, Mr. Schmuller laid emphasis on the future of America and Russia chief providers in the world's coming music life as he sees them. "Everyone told me, before I came here," he said, "that this was a land of business, and people have no time for art. But I have found them wrong. This land has a wonderful vitality, and though outwardly it would appear a land chiefly of business, behind the skin there are many ideals. Where Europe's art droops in somewhat withered decay, America's young spirits portend a new life full of vigor and force."

Mr. Schmuller disclaimed all titles as a composer himself but admitted to having done much arranging of works for concert.

Glazounoff's Whereabouts

In speaking of his acquaintances in Russia, Schmuller also remarked that a recent letter from Glazounoff, one of his most intimate friends, reveals that he is with his aged mother in Liefland, and that only his desire to care for her prevents him from coming to America.

Mr. Schmuller is to be heard for the first time in America on Jan. 13, when,

as soloist with Willem Mengelberg, he plays the Tchaikovsky Concerto, one which he has played some fifteen times before under this conductor. While here during his scheduled stay of two months he will play other works, among them concertos of Glazounoff, Elgar, the colossal Concerto of Reger (fifty-six minutes long) and other works. One of the interesting occasions marking the violinist's visit here is that Mengelberg will give a concert in conjunction with him. This is somewhat unique as Mengelberg, although a great pianist, never appears in public at the instrument, but he will make an exception in a program of violin and piano chamber music which he will give with Mr. Schmuller. Appearances with Stokowski, Gabrilowitsch—with whom he often appeared in chamber recitals in Europe—and under other of the leading conductors are also included in the violinist's list.

It is interesting to anticipate the playing of this violinist, Disraelian of aspect, whom most of Europe has heard with acclaim and who has walked so intimately in the company of the greatest of present-day masters.

FRANCES R. GRANT.

"Faust" Recital Finds Boston Opera-Famished

Performance in Concert Form Presented by Education League—Vera Curtis, Bertha Davies and Others in Chief Rôles—Mollenhauer Orchestra in Eighth Program—Mme. Mero and Zimbalist Visiting Recitalists of Week

BOSTON, Jan. 8.—Operatically provincial Boston will simply have to subsist on whatever crumbs are thrown its way. "Faust" was presented in concert form at Jordan Hall on Jan. 6, under the auspices of the Boston Music Education League (more irony in the title than intended). Frederick W. Wodell conducted, his Philharmonic Choir supplied the choruses and the Boston Festival Orchestra assisted. The principal parts were taken by Vera Curtis as *Marguerite*, Bertha Davies as *Siebel*, Rulon Y. Robinson as *Faust*, John Pierce as *Valentine*, and Willard Flint as *Mephistopheles*.

Without intending to disparage the heroic efforts of the performers, one's imagination could not help but revert to those good old days when full-fledged opera reigned supreme, only just across the street. Perhaps the irony of fate decreed that Jordan Hall should house a distilled performance of what was formerly given in all its splendor at Jordan's Boston Opera House.

But enough of vain reminiscence! The performance under Mr. Wodell was not without distinguishing features of interest. The lovely singing of Vera

Curtis and Bertha Davies and the effective work of the male principals made us momentarily forget the absence of the stage illusions, so necessary to the dramatic situation in "Faust." Mr. Wodell's large choir supplied effective choruses, and the Boston Festival Orchestra personnel, though not many in number, was good in quality. Mr. Wodell conducted intelligently. "Faust" in good concert form is preferable to no "Faust" at all.

Hear Mollenhauer Orchestra

The eighth concert of the Boston People's Symphony—Mr. Mollenhauer, conductor—was held in Convention Hall on Jan. 2. A worthy program was presented: Weber's Overture "Euryanthe," Prize Song from "Meistersinger," Dvorak's symphony "From the New World," Gretry-Mottl's "Ballet Suite," and Van der Stucken's march "Louisiana." Mr. Mollenhauer is fast whipping an excellent orchestra into shape. Dvorak's symphony was given an especially creditable reading. There is no abatement of popular interest; large audiences and spontaneous enthusiasm are now the rule at the performances.

Still another addition to Sunday afternoon musical entertainments is the series of concerts, for its members and guests, announced by the Algonquin Club, America's richest and most exclusive club. Rafaelo Diaz, tenor soloist, assisted by the Boston Symphony Ensemble, Mr. Vannini, director, inaugurated the series on Jan. 2. Mr. Diaz contributed two operatic arias and groups of interesting songs. His powerful, resonant and well modulated voice, as well as his happy sense of interpretation and characteriza-

tion, earned him the plaudits of the assembled guests. Gustav Winters accompanied tastefully. The Ensemble, which is to assist at all the concerts, presented opera selections and charming string numbers.

An artist who might visit Boston with more frequency is Mme. Yolanda Mero, pianist, who played in Jordan Hall on Jan. 5. We last heard her in Steinert Hall a number of years ago, and she strongly impressed us then with the electrifying élan of her playing. Her present appearance sustained our earlier impressions and disclosed new beauties as well. Her program was appropriately brilliant: Bach's Concerto for the Organ; Beethoven's Sonata, Op. 109; Liszt's "Harmonies du Soir" and Rhapsodie No. 6; and a group consisting of works by Weber, Brahms, Grieg, Debussy and Agghazy.

The opening crescendo of Bach's Concerto for Organ was a marvel of surging climax that seemed to know no limits of tonal effulgence. Indeed, the piano was made to sound at times like an organ. Nevertheless, the pianist can be tender and extremely poetic, traits which she evidenced in the Beethoven Sonata, in the Brahms Intermezzo and in her Debussy numbers. An appreciative audience paid due homage to an artist who ranks as one of the most satisfying pianists on the concert stage to-day.

Zimbalist in Recital

On Jan. 2 a large audience gathered at Symphony Hall to welcome Efrem Zimbalist, a violinist who has appeared only too seldom in these parts. An artist such as he, possessed of unusual tonal

sanity and of marked dignity of musical taste, is a refreshing antidote to the unbridled emotionalism of violinists whose chief claim to distinction has been a feverish tonal exuberance. The Bizet-Sarasate "Carmen Fantasy" was the only suggestion of a pandering to popular taste. The rest of the program consisted of numbers that served the seriousness of his art: "Folies d'Espagne," by Corelli-David; Andantino and Prestissimo (for violin alone), by Max Reger; the Concerto in A Major by Mozart, and a group of five numbers featuring two Auer transcriptions and a "Russian Dance" by the soloist himself. A composition for violin alone is always a test piece for the soloist. Mr. Zimbalist's fine sense of melodic lines, teeming with interpretative import, met the test with unqualified success in the Andantino and Prestissimo. His Mozart playing was a model of classic purity, yet not forbidding in its aloofness. The enthusiasm of the audience bespoke an understanding and sympathy with the quiet reserve of Mr. Zimbalist. Emanuel Balaban accompanied.

HENRY LEVINE.

Kathleen Parlow Arrives

Kathleen Parlow arrived from her home in England on the Celtic on Saturday, Jan. 8, for her tour. Miss Parlow has not been heard here since 1916. She will play throughout the country this season during the next three months. Her New York recital is at Aeolian Hall, on Friday afternoon, Jan. 28. With Miss Parlow is her mother, who has been in America with her on her previous tours.

Guiomar Novaes Married Since November

Guiomar Novaes, the Brazilian pianist, has been Mme. Octavio Pinto for at least two months according to an announcement recently made by the artist. According to the statement Miss Novaes was married to Señor Pinto at San Paulo in November, 1920.

Pianos Fit for Scrap-Heap Used in N. Y. Schools

[Continued from page 1]

toward developing an appreciation of music in the student body as a whole.

While these school orchestras are worthy of encouragement, they should not be permitted to occupy a false position. They are a distinct benefit to the few who are fortunate enough to become members and players, but cannot be relied upon to set up standards of musical accomplishment for the rest of the students in the school.

The New York Symphony, under the direction of Frank Damrosch, recently gave a testimonial concert to 1500 members of high school orchestras. The program included four numbers which the high school orchestras had been practicing "in order that these pupils might consciously acquire a criterion of correct judgment concerning a perfect orchestral ensemble."

As an "inspiration for future endeavor," there is no doubt that this concert was a success. Among the 1500 pupils who heard this concert may be material for the symphony orchestras of the future, but it will require more than four years in a high school orchestra to develop real musicianship.

"We hear much of the necessity for bringing public school music into closer co-operation with the outside musical world," comments Mr. Gartlan, "and we believe that this event marked an epoch in the greater co-operation between public school education and the larger cultural development of the community."

Far-seeing results for one concert to accomplish! Director Gartlan then proceeds to point out the necessity of proper support by the city of these school orchestras and the advisability of the city furnishing the instruments for school musicians. This plan will meet with the approval of all music-lovers as does the proposal to give school credit for outside music study, but what chance is there of its realization?

Pianos are essential to the proper teaching of music, yet what do we find

in the public schools of New York City? Instruments fit for the scrap heap and of a vintage that would stamp them as relics anywhere else are being used, day in and day out, without the necessary tuning and necessary repairs to enable them to produce even an apology of music. Is it not downright cruelty to compel children to listen to the disharmonies emanating from these ague-stricken and superannuated rattle-boxes, let alone asking them to sing to their jangling accompaniments?

Of course, there are exceptions. There are schools where up-to-date instruments may be found, but they are few and far between.

The writer recently attended a community chorus concert at the High School of Commerce on West Sixty-fifth Street, Manhattan. The guest of honor was Mme. Yvette Guilbert, a singer of note, who endured silently throughout the choral singing, to which the conductor played a vigorous if somewhat discordant accompaniment on the school piano. This instrument was a fair sample of what the City of New York provides in its elementary and high schools. It was an antiquated model and probably regarded with such reverence by the school authorities that they would not permit its desecration by a mere piano tuner. More fittingly would it repose in a glass case in the Smithsonian Museum at Washington as a venerable example of the pianomaker's art in days gone by.

Pointed Comment by Guilbert

When Mme. Guilbert came on the platform to make a brief address, she started out by complimenting the chorus on its efforts and skillfully led up to the subject of the piano.

"You must do something to get a good piano," she said. "It is not good for your health to sing with that piano!"

The audience caught the allusion and showed its approval of Mme. Guilbert's frank criticism by its loud applause.

Dr. Henry T. Fleck, professor of music at Hunter College, has conducted a series of public concerts at the high schools in the various boroughs and says he has yet to find a school piano which is fit to use for an event of this kind. Even the larger high schools, accommodating several thousand students, are not properly equipped with pianos. The instruments of comparatively recent manufacture are either of inferior make or in such bad tune that they offend the ear even of the unmusical.

In some schools, where pupils have to be taught in annexes, music classes are conducted without the aid of the piano, the teacher using the make-shift pitch pipe to give the proper key.

When Dr. Fleck gives his school concerts, he has a high grade piano sent over for the occasion rather than make use of the inferior and untuned instruments available. In Hunter College, however, Dr. Fleck has found a novel solution for the problem. Rather than requisition inferior instruments, he has arranged to have the use of high grade grand pianos, rented by the year. These instruments are tuned every two months

and replaced at the end of a year so that they are always in good condition.

Opinions differ as to the length of time that a piano should last when subjected to the abnormal treatment that it is forced to undergo in school service. Dr. Fleck believes that five years of such usage is sufficient to render a piano unfit for further use without a loss of its tone, while a manufacturer of high grade pianos is of the opinion that a good instrument should last from twenty to twenty-five years. He qualifies this statement, however, by adding that the instrument should be tuned at least once a year and thoroughly overhauled once every two years. In any event, anyone familiar with school pianos will

testify that they do not receive such frequent attention and are often entirely incapacitated from active duty.

We have dwelt at length on the subject of pianos, but conditions in the schools are such that we believe we are justified in laying particular stress on this point. Proper musical instruments are as essential to the efficient teaching of music as proper laboratory equipment to the teaching of physics and chemistry. The same Board of Education that spares no expense in securing the best microscopes for laboratory use pays little attention to the quality or condition of the pianos used in the musical laboratory—which the classroom might be designated.

Mrs. Stevens Back In New York After an Extensive Tour



Nelda Hewitt Stevens, Soprano

Returning to New York for the holiday season, Nelda Hewitt Stevens, soprano, brought to a close an extended and successful tour of the South and Middle West which opened in Raleigh on Oct. 12, and included bookings in both Carolinas, Virginia, Alabama, Ohio, Iowa and Michigan.

During January and early February, Mrs. Stevens will be heard at Ellenville, N. Y.; Red Bank, N. J.; New Rochelle, N. Y.; Salamanaca, N. Y., and Albany. In late February she leaves for a second Southern tour which takes her as far as New Orleans, La.

Mrs. Stevens has been much gratified by the response to her American program, which she calls "Phases of American Music," and in its presentation has had the assistance of her gifted accompanist, Rosamond Crawford.

Mme. Peroux-Williams Gives Recital Series for Hoover Fund

A series of recitals is being given in private and public schools by Mme. Peroux-Williams for the benefit of the Hoover Children's Relief Fund. Mme. Williams has prepared a fine program of eighteenth century songs, which she is presenting in the private schools and during the series will be heard in numerous educational institutions in and around New York. For the public schools Mme. Williams is presenting a rather lighter program, containing many modern compositions and German lieder, the latter being sung in English. Mme. Williams prefaces the musical program by a little talk to the children on the urgent need of relief for babies in Europe.

Daisy Krey's Artistry Admired in Recital at Princess Theater

Daisy Krey, contralto, was heard in recital at the Princess Theater on the afternoon of Jan. 6, singing classic and modern songs. Miss Krey is a singer of more than ordinary ability, possessing an admirable voice which she uses with discrimination. It is, in fact, her ability as an interpreter and her artistic phrasing that make her a singer of uncommon merit. Her program, which was somewhat conventional, included Handel's "O Thou That Teltest Good Tidings," Verdi's "O Don Fatale" from "Don Carlos," and songs by Caccini, Grieg, Gilberté, Beethoven, Silberta, Curran and Spross. Brono Huhn was an excellent accompanist.

Althouse Starting Extensive Tour

Paul Althouse is starting one of the most extensive and fully booked tours he has ever undertaken. Opening in Great Falls, Mont., on Jan. 17, he appears through the length and breadth of the States of Washington and Oregon; then down into California, where he appears in San Francisco under Jessica Colbert's management. From there, he goes to Texas and Arkansas, and down into Florida in March. On April 8 and 9, he is to be featured as soloist with the Detroit Symphony and then to New England to sing in Portsmouth, Boston and Waterbury and as principal soloist at the Fitchburg (Mass.) Festival.

No Concert Schedule Needed in New York

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Photo Plays week of January 16 will be:

Rivoli Broadway at 49th St.
George Fitzmaurice's Production
"Paying the Piper"
with Dorothy Dickson, Alma Tell, George Fawcett and Rod LaRoque

Rialto Times Square
Constance Binney in
"Something Different"
A Realart-Picture

Criterion Broadway at 44th St.
"The Inside of the Cup"
From Winston Churchill's famous novel.

CAPITOL Broadway at 51st St.
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Edw. Bowes, Mang. Dir.—Week Jan. 16
BETTY COMPSON in "Prisoner of Love"
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ANNIE FRIEDBERG, 1425 Broadway, New York



Dear MUSICAL AMERICA:

Vicente Blasco Ibañez, the distinguished Spanish author, many of whose works—in translation—have gained merited indorsement and a large circulation in this country, has an article in a recent issue of the Sunday Magazine of the New York Times in which he states that in Europe—and he imagines the situation is not far different in other countries—it is safe and sane to assume that the man of letters must be a beggar; while the business man, in regard to everything artistic, must be a dolt. Let a millionaire, says he, develop a literary talent and people are inclined to regard it almost as a breach of good form. Either they begin to ask what penniless genius is being hired to do the writing for him, or they finish by dubbing him a dilettante pure and simple. When, on the other hand, a writer becomes prosperous, people suspect his artistic merit and the rich, especially, show their irritation that a mere story-teller can earn as much money as the creator of a department store.

Platitudes like this have come to us from remote time. It seems that the world insists that a great writer, if he be really great, shall live in poverty and die of starvation, and it is commonly believed that penury is one of the favorable conditions for the development of genius. So carefully has literature been preserved, in ordinary notions, from the taint of wealth, that the concept of literary property has been one of the latest to win a status in law. While cobblers, bakers, carpenters, sausage-makers have for centuries enjoyed property rights in what they produce, writers have not really owned their books for more than fifty years past, and even today they are not protected by universal guarantees. If an artist sticks too meticulously to his profits, people at once insist that he is doing not art but business—and the epithet "business man" is an insult when it is applied to a man of letters, however great a compliment it may be when you fasten it to a politician, for instance.

There are those who would impeach the Police Commissioner or overthrow the Ministry if a thief gets away with a pair of shoes from a show window and is not sent to jail; while they smile as if they had heard the best joke in the world when an author complains that his novel has been pirated, or that his drama, which he sold for a song, has made the producer rich.

What the distinguished Spaniard says of authors and dramatists may with great truth be applied particularly to composers and to some extent to musicians, except that we do not take it amiss if a great singer secures a fabulous income either directly from his song or indirectly through the records that he makes for the talking machine people.

There is another point which specially suggests itself, apropos to those raised by Senor Ibañez, and that is that so many people consider that because music is an art, therefore singers and players should be glad of an opportunity to play and sing for nothing; that the composer should be happy if his works are produced; whether he starves in the interim matters not. But it is the poor music teacher who is especially made the butt of those who consider that it is his bounden duty to teach any good talent

that comes along, for nothing, for the sake of art, though the very people who criticize the teachers in this regard are themselves incapable of even an altruistic thought, much less of an altruistic deed.

This attitude to professional people is particularly characteristic of this country, which is still dominated by the old Puritanical prejudices against music, drama, the arts, as being not only superfluous to a sane and useful life, but positively detrimental, and more inclined to lead the individual who practises them to the infernal regions than they are to land him in the skies, where they picture their heaven.

* * *

Do not think I am dragging in the case of the Puritans beyond perhaps the patience of some of your readers, for the issue is a far more vital one than they perhaps imagine. It is only a day or so ago that a bill was introduced in the Senate of Tennessee, prohibiting the operation of all passenger and freight trains in that State on Sunday. Other bills are about to be introduced which will ban Sunday baseball or sports, the publication of newspapers, the operation of any store, of buying and selling, and will particularly prohibit any musical performance whatever, as well as the movies.

It is only, also, the other day that Leo Toschi, a well-known sculptor in Boston, was fined for working on a statue on Sunday. Toschi was charged with doing unnecessary work on the Lord's Day and the judge of the municipal court promptly fined him \$25.00.

Meantime, let us not forget that it is but a few decades ago, as it were, that they burned the witches in Salem, Mass., and put any number of poor old weazen faced ladies to torture in the good State of Connecticut.

New York, not to be lagging in this kind of "culture," has recently been instituting witch hunts in the Bronx.

* * *

The English may be behind us in appreciation of American humor, but they are not behind us in their appreciation of the value of good music in educating the child, for here we have Sir Hugh Allen, principal of the Royal College of Music, announcing that he is ready to go out and play a barrel organ in White-chapel, which corresponds to our lower East Side in New York, and he is ready to do this in order, as he says, to educate the children up to good music. He explains his attitude by stating that bad music is worse than the measles, and a much more serious disease. This, it appears, was the dictum of an address he delivered in London before the Incorporated Society of Musicians.

But Sir Hugh would go further than merely educating the children, for, said he, that would be no good unless you educate the parents at the same time. So he would have a school which parents would be compelled to attend until they could detect one good tune out of a lot of bad ones and give reasons for liking jazz in preference to folk songs or dance tunes. So he is out with a plea to the public-spirited to start a society to send barrel organs with good music about the streets. He finished his notable address by announcing that many of the songs one hears to-day make a musician feel hot and cold all over and that it is not the pantomimes and the movies that are alone to blame, for even the churches are not free from criticism with their spongy, vapid hymn tunes.

And so say all of us!

* * *

Senator Reed of Missouri, well-known throughout the United States, who is a man of standing, character, who is also an eloquent speaker, created a profound sensation the other day when he announced that some \$40,000,000 out of the \$150,000,000 subscribed to relieve the starving Poles had been expended on keeping the Polish army in the field during its invasion of Russia.

As a certain Prince Lubomirski, understood to represent one or more of the factions striving for control in Poland, was here about the time this money was raised and was very active in appealing to charitably disposed people, he might be able to throw a little light on the question. As for Paderewski, who was also active in the matter, we may be assured that he never was a party to a diversion of any of the fund for the starving.

The exposure, even if only partly substantiated, will go far to prevent the response to the various efforts now being made to relieve the millions of starving children in Central Europe, in which worthy effort Herbert Hoover is now still active.

* * *

When Mme. Tetrassini, who by the bye is the sister of the wife of the late Cleofonte Campanini, the noted impresario, was on her last concert tour in this country, the report was general that she was not, as they call it, "in her best voice," indeed that she had greatly fallen from her previous high estate as an artist and coloratura singer. So it gives me particular satisfaction to say that by general agreement of those who have heard her this season, she has come back to something like her old form. Indeed, many insist that she is singing better than she has done for many years, and so is arousing enthusiasm wherever she appears. This will be a comfort to those managers who have engaged her for the present season.

* * *

Willem Mengelberg, the noted orchestral leader of Holland, who has just arrived in this country to be a guest conductor of the National Symphony Orchestra, on landing departed from the usual custom of new arrivals by talking in an exceedingly sensible manner about musical conditions here. Said he:

"It is not because the music may not be in America, but I brought my own scores and orchestral parts because they are all of them marked as I wish them played. I am not certain I shall play any music that is new to New York, because I am not familiar enough with what has been played here to say and know that New York gets novelties as soon as Europe."

A wise man is Mr. Mengelberg, and it should interest him to know that when some prominent musician in Europe brings out a new composition, it is very likely to be heard in this country, and especially in New York, some months before it will be heard in Berlin or Vienna, or even Holland. And my authority for this statement is no less distinguished a musician and conductor than Mr. Josef Stransky, now a good American citizen. So that Mengelberg's caution with regard to the musical conditions of this country is exceedingly well advised.

* * *

Was it by the New York Herald that we were all informed recently that a section of one of Enrico Caruso's ribs had been removed in the second operation for suppurative pleurisy? That has since been denied, and Caruso, when he recovers, as he no doubt will, will be able to walk around with all the ribs to which he is entitled by nature, though it must not be forgotten that according to tradition our original ancestor, one Adam, was stated to have donated one of his ribs to the creation of the lady known to us all as Eve.

Caruso's sickness should have brought him one consolation at least, in the knowledge of the intense sympathy and good will that it aroused among musical people and music lovers. It showed what a large hold he has upon popular favor, not alone as an artist and singer, but as a man, wherein he differs a good deal from most other tenors, who have been held in high repute in the world of song but in low repute in the world of manners and good conduct.

* * *

Apropos of tenors reminds me that Leo Slezak, the giant Czecho-Slovak tenor, who was with us some seasons ago and made a sensation as *Othello* and in other rôles, and who, by the bye, may come to us again, recently published in the *Neue Freie Presse* of Vienna some experiences of a journey to Roumania. Writing of Bucharest, he tells us that he saw beautiful women, beautifully gowned, driving around in carriages *de luxe* that have real rubber on the hoops and are drawn by Russian horses. Autos honk, dogs howl as they are run down, barkers proclaim their wares, some men yell for no seeming reason. The gypsy band in the cheap restaurant weds its tones with those of the great orchestra in the hotel. And all these sounds are blended into a symphony or hell. Very often there were some disgruntlements to be endured and all kinds of trouble with conductors, checkers-up of baggage, but Slezak had the satisfaction of singing to a full house in which the students played a great part and made a big racket. He was struck by the fact that with all the fuss about the French and Italian airs, the song that took best was Schubert's "Du bist die Ruh." He was particularly impressed during his tour of the country, by the dirt that prevailed everywhere—in fact the dirt was so terrible that at the end of each trip he had to be washed in vinegar. It must have taken a good deal of vinegar, for Slezak when I saw him last weighed in the neighborhood of 250 pounds, if an ounce.

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As Seen by Viafora



Life is a Ladder for Albert Vertchamp, the Violinist. He Began at Almost the Bottom Rung, and Though He is Now a Virtuoso in his Own Right He is Still Climbing

Every now and then certain operatic flotsam and jetsam remind one of the former existence of an operatic organization conducted by Max Rabinoff, which toured this country and finally, after many vicissitudes, came to grief.

Every now and then there was an inquiry regarding the whereabouts of Max, on the part of those anxious to collect certain amounts still due them. But no one seemed to know exactly where the talented and enterprising gentleman who had graduated from a piano salesman in Chicago was. Some said he was connected with the Soviet government, that he had gone to Russia to represent American manufacturers.

So I was not astonished when I read the other day that Max had been in Marion, Ohio, conferring with President-elect Warren G. Harding, with regard to reopening trade with Russia. Rabinoff's plea was that such action, inaugurating trade between this country and the great Russian co-operative societies, need not involve recognition of the Soviet government but would have a salutary effect in putting Russia on her feet and thus be a large contribution to the reconstruction of Europe.

We have not heard what effect the plea has had on the distinguished statesman who is to be our President for the next four years. The official attitude of Washington, at the present time, to the Soviet government is seen in the ordered deportation of its representative, Mr. Martens, on the ground that the Trotzkys and Lenines in Russia have been plotting the overthrow of our government through their agents here, which perhaps was retaliation for our having maintained an army in Siberia for the destruction of the Soviet government there.

Anyway, it seems we have Max with us again, which is one consolation, anyhow.

* * *

Charles D. Isaacson of the New York *Globe* free concerts, has, it seems, been to see the notable production entitled "Way Down East," by David W. Griffith, who

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

has reached the distinction of being considered the most notable and enterprising film director. Isaacson has been stirred to enthusiastic praise with regard to the musical side of the story, which treats of the betrayal of a young country girl by the time-honored device of a mock marriage. At the close, in order to bring about the necessary happy ending which we are fated to endure in spite of all probabilities of life as it is, there is a marvelous rescue of the heroine by the hero, a young farm hand, which rescue takes place on the flowing and floating bits of ice, as they are about to go over the falls.

However, it is a thriller worth seeing and it no doubt was one of the reasons that inspired Charles D. to tell us that Richard Wagner, of "light motif fame," never wrote a score so impregnated with character themes. Every time the heroine approaches, before she is seen on the screen, writes Charles D., the orchestra casts her shadow before. Before the dark of the house is changed into the picture, the whole atmosphere has been laid on thick and inscrutable.

"At the outset an overture," Charles D. tells us, "strongly futuristic in its intent, with oboe murmurings, stills the hum of voices. Then there is dead silence—darkness. And a plaintive violin sobs the familiar notes of 'Home, Sweet Home.' It is a master touch—nothing else, on the screen or the orchestra, is so admirable. 'Home, Sweet Home'—every heartstring pulls in the audience to home, sweet home!"

Charles D., however, did not tell us with regard to the appropriate music when the hen in the hay loft laid an egg, which fell on the low comedian's head just as he was making himself beautiful for the coming barn dance.

After the show, Charles D. talked with Alfred Pesce, the general musical director, who told him that the Griffith organization has no less than fifteen orchestras in the field to accompany this wonderful film production, which involves 300 musicians, whom they have trained, and fifteen conductors.

Apropos of Charles D., among his various activities he has recently entered upon an adventure which may produce startling results. And this adventure is connected with his first born, a lovely boy, who made his appearance a few days ago and immediately caused discord in the Isaacson family owing to a struggle between the devoted wife, who wanted him christened Boris or some Russian name, she being a Russian of high culture, and much comeliness, and Charles D., who insisted that he had already reached that prominence in the limelight that his first born should be called after him, only with the word "2nd" added. When this fateful matter had been settled, Charles D. started on the adventure to which I have referred, which is to bring up his child to music from the very start. So the baby is put to sleep with slumber songs, and each act of the day is accompanied by a leit motif. On the first appearance of fretfulness, caused perhaps by some misplaced pin, Charles D., 2nd, is brought back to reason by Rubinstein's Melody in F.

It will be interesting to watch the development of this experiment in musical eugenics. But if the child follows the father and mother, while he may not be a musical prodigy he will most likely bear with him the great intelligence of his mother and the charming personality, humanity and love for all that is beautiful, cultured and artistic, of his eminent male progenitor.

Some kind soul has sent me a little monograph by Robert A. Augustine, who has a studio in the Metropolitan Opera House. In this we are informed that "what is going to be brought out in this article has never been touched upon by musical authorities, teachers or throat specialists. Nevertheless, within the next decade it will doubtless have the most tremendous influence on singing, composing, and operatic performances that can be imagined at this moment."

This is rather startling and invites further perusal of the article in question. Then we are told that the human singing voice is not constructed to sing as high as most soprano and tenor parts are written, and that the great majority of vocalists are singing above their vocal zone, so to speak. This does not say that voices cannot reach certain notes,

but reaching and singing are two different matters. The madly-sought-for high "C," says Mr. Augustine, is really the worst culprit, and although a few singers scream, yell or sing softly or *falsetto* that tone, yet why all the wholesale destruction of beautiful voices trying to do the impossible, and why the importance of singing so high if it is not beautiful?

On one point I will agree with Mr. Augustine, namely, that a great many singers injure their voices because they sing rôles at least two tones higher than the singing capacity of their voices. There is to-day a very noted artist in the Metropolitan Opera Company, who has a beautiful mezzo, who is imbued with the craze to sing her voice "up," as it is called, so that she may sing the high soprano rôles, although when she does attempt the higher notes these are not of her best. Perhaps one of the reasons for the lady's ambition is that there are not so many good rôles in opera for the mezzos as there are for the sopranos. And then, of course, there is the money question, which is always to be considered.

Anyhow, Mr. Augustine comes very near hitting the nail on the head when he says that many voices are ruined by attempting to sing beyond the singing limitations of their vocal chords.

Mrs. Oscar Hammerstein, widow of the late Oscar, who is a woman, evidently, of considerable enterprise, has been, as we know inaugurating a series of operatic performances at the Manhattan, which her husband built. This has promptly brought her into trouble with the scene shifters and other denizens of the region behind the curtain, who insist that all the performances are grand opera and that they should be paid at the grand opera rate, whereas Mrs. Hammerstein insists that the performances should be paid for according to the basis of light opera or opera comique. As there is a little difference of 20 per cent between the rates, the amount is considerable. So Mrs. Hammerstein has paid under protest, till the matter is settled, which raises the interesting question as to what is grand opera and what is not.

The works of Offenbach would scarcely be considered to be grand opera. At the same time, his "Contes d'Hoffman" have been produced in the houses where grand opera is given, at the Metropolitan, for instance, and with success.

An editorial in the New York Sun suggests that the grandeur of opera depends upon the character of the singers and sarcastically remarks that if the scene shifters are to be arbiters of the ensemble, their decision may scarcely please the orchestra any better than the audience.

They say that even the worm will turn, so you must not be surprised if Miss Garden, "Our Mary," carries out the threat that she made some time ago in Boston, when she stated that she was sick and tired of the ministerial, Puritanical criticism of her interpretations of "Salome" or "Aphrodite," and that unless it ceases she will quit opera for good and all.

Now it is curious that while "Our Mary" broke loose on the question of the Puritanical criticism to which she had been subjected, she at the same time declared herself to be enthusiastically in favor of prohibition, which she said is the greatest thing that ever happened in America. To which she added that it was the one thing that would make her own dear Scotland a nation among nations, for you know the lady is of Scotch origin and birth.

It is to be hoped that no criticism to which she may be exposed in certain papers will ever bring her to abandon a career for which she is pre-eminently fitted, and she should always remember that to every such critic she has a hundred friends and admirers who, after all, form the public she has a right to consider.

Apropos of Mary, a special cablegram from France informs us that Mme. Ganna Walska, the Polish prima donna, who married the millionaire Cochrane of New York and who left this country after she had been scheduled for an appearance as *Zaza* with the Chicago Opera Company, was forced to retire by Mary Garden's jealousy and ambition to equal Farrar's New York triumph in that opera. When Mme. Walska left New York I bet a friend a lunch that she would not land in France forty-eight hours before her press agent would get up some kind of story to account for her retirement from the Chicago company and her sudden departure from these shores, in spite of the report that she

was to lead a life of connubial bliss with her new husband in a castle he had purchased in the "Garden of the Gods" in Colorado.

Press agent work may be occasionally appreciated as drawing attention to some talented personage in the operatic, musical or dramatic worlds. But why so much fuss and printer's ink over a lady who really, from an artistic point of view, comes preciously near being a non-entity? And why put upon Mary Garden's shoulders the responsibility, when by authentic accounts Mme. Walska's determination to quit was virtually forced upon her by the conductor and the management of the Chicago company, who realized at rehearsal that she simply could not make good, just as she had failed to make good when she appeared some years ago in New York City in a performance of "Mademoiselle Nitouche."

The prevailing opinion in this now dry country with regard to the capitals in Europe is that they vary only in their degrees of wickedness as compared with the holiness of the leading American cities. And yet it is in Milan that there

recently was an outburst of protest at the Costanzi Opera House over the low-cut dresses of aristocratic ladies occupying the boxes. The protest was of such a drastic and dramatic character as to suspend the performance of Puccini's "Girl of the Golden West" till the offenders were forced by the demeanor of the public in the parterre and galleries to retire or muffle themselves to the neck in their costly coats and furs.

Such a protest would be scarcely necessary in our own leading opera house, for with few exceptions the ladies there are tastefully and not unbecomingly dressed. Every now and then, of course, some member of the "beef trust," as she is called, is anxious to show that she weighs nearly 300 pounds, and so appears as near stripped to the waist as the law will allow. But as she sits in triumph in the front of her box, she is more apt to elicit ridicule than opposition, says your

Mephisto

LYRIC BEAUTY GRACES HEMPEL RECITAL

Soprano's Program Something of Object Lesson in Vocalism

Those who are forever sighing for that species of lovely lyric singing which they associate with artists of a day when, they like to believe, vocal standards were quite different from the standards now obtaining, might well have found their solace, as well as their answer, in the thrice admirable vocalism of Frieda Hempel in Carnegie Hall Wednesday evening.

It was not a program to lacerate the sensibilities with violent or even poignant emotional moods. But it brought to a ravenous audience a voice of pellucid charm, serenely poised and adroitly felicitous in giving symmetry as well as grace and tonal beauty to the numbers she presented. Familiar as it was from other seasons, there was no escaping the charm of Mme. Hempel's gracefully smooth and fluent legato. There was much that was piquant, sensitive and gracious in her style. Her scale was something of an object lesson. If her interpretations of lieder were not

intensely dramatic, they were artistic and sincere.

The soprano began her program with a Handel arioso, with piano and organ accompaniment, sung with fine breadth of style. Three Schubert songs, "The Shepherd on the Rock," "The Lute" and "Margaret at the Spinning Wheel," in German, were bracketed in the succeeding group with Schumann's "Du Bist wie Eine Blume," which had to be repeated, and Wolff's "Er Ist's." These served to emphasize many of the best qualities of the purely vocal side of Mme. Hempel's art.

Mozart's "Non mi Dir" from "Don Giovanni" was sung as only an accomplished Mozart singer could sing it. Bantock's "In the Harem" and Farley's "Night Wind" were effective, the latter being repeated. There were also two of the Lieurance adaptations of Indian themes, in which a flute was used to supplement the piano, and folk-songs of England, Holland, France and Germany. The soprano played her own accompaniment for the Norwegian "Echo Song," of Jenny Lind fame, as the last number of the printed program. The audience had to be placated with many encores. Coenraad V. Bos was the accompanist, and others assisting the soprano were August Rodeman, flautist, and Robert Gayler at the organ.

O. T.

Matzenauer Adds "Isolde" to Her List of Achievements

(Front Page Portrait)

AMONG the new rôles in which Margaret Matzenauer, contralto, has identified herself to her admirers is that of *Isolde* in the recent revival of "Tristan and Isolde" at the Metropolitan Opera House.

It is not in opera alone, however, that Mme. Matzenauer has won her following, although she is scheduled for some twenty-four appearances this season with the Gatti-Casazza forces. Her orchestral appearances will be as numerous. With the Philadelphia Orchestra she sings six times in as many different cities—Philadelphia, Harrisburg, Wilmington, New York, Washington and Baltimore; three times again in New York, once each with the New York Symphony, the New York

Philharmonic and the Cleveland Orchestra. The latter organization also will present her in its home city, Cleveland, and once again in Canton. The Chicago Orchestra, the Cincinnati forces in their Buffalo concert and the Los Angeles Philharmonic complete the list.

Her recital calendar will bring her to Ocean Grove, Denver, Colorado Springs, Lawrence, Kan.; Watertown, N. Y.; Hamilton, Akron and Lima, Ohio; Detroit, Mich.; Atlanta, Ga.; Memphis, Tenn.; Baltimore, Pottsville, Philadelphia (Monday Morning Musicales and two other recitals), Washington, Boston, New York, Dayton, Tucson, San Diego, Pasadena, Palo Alto, Berkeley, Oakland, San Francisco, Corvallis, Portland, Ore.; Salem, Eugene, Seattle, Tacoma, Vancouver, Spokane, Great Falls and Cedar Rapids, Iowa. Two important festivals, the Newark and Evanston, also claim her as soloist this season, making a season of extensive proportions.

Elman Sails for Orient

Mischa Elman, the Russian violinist, sailed from Vancouver, B. C., Jan. 13 for a concert tour of the Far East and Orient. His first appearances are to be in Japan, with five consecutive recitals in one week in the Imperial Theater, Tokio.

Francis Rogers at New Rochelle

Francis Rogers, baritone, was heard with success in the popular concert series at the High School, New Rochelle, N. Y., Jan. 14.

Frijsh Wins Concert Victory En Route to California

Telegraphic reports were received here this week telling of the successful appearance in concert in Reno, Nev., of Mme. Povla Frijsh on Jan. 7. Mme. Frijsh is on her way to California where she will sing almost nightly filling twelve engagements within a period of two weeks. This will precede her trip north where she will complete her Pacific Coast tour.

Mr. Galeffi's Art Adorning Season of Chicago Forces



Carlo Galeffi, Noted Baritone of the Chicago Opera Association, and His Wife, "Snapped" on Board the Steamer Just Before Landing in New York

CHICAGO, Jan. 4.—Among the most brilliant successes of the Chicago Opera season this year is that achieved by Carlo Galeffi, baritone. He returned from South America to create the rôle of William in Marinuzzi's opera, "Jacquerie," the North American première of which opened the present season. His *Figaro* in "Barber of Seville," was described by Chicago critics as the best impersonation of the Barber ever given. He won a sensational success during the summer at the Colon Theater, in Buenos Aires. He is shown here with his gifted wife, Mme. Marguerite Galeffi.

ORCHESTRA FOR HOUSTON

New Local Body Shortly to Make Its Initial Appearance

HOUSTON, TEX., Jan. 12.—Houston is to have a symphony orchestra. Officers have been elected and three rehearsals

GALLI-CURCI

Homer Samuels, Accompanist
Manuel Berenguer, Flutist

STEINWAY PIANO
Management
EVANS & SALTER

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have been held. The program, to be given shortly, embodies several standard works. Prices for admission will be "popular." At the rehearsals, fifty-four men and women have reported for practice, and it is estimated that at least sixty experienced musicians will be available at the first public appearance. Mr. Hail, president, and Mr. Stokes, secretary of the company, declare that they find more musicians are employed remuneratively in the city, and that popular appreciation of music is keener than ever before.

H. S. W.

UTICA CHORUS AWARDED PRIZE AT EISTEDDFOD

Philharmonic Society of City Wins Contest—Male Forces Also Gain Honors

UTICA, N. Y., Jan. 12.—The award of \$300 for the best mixed chorus singing J. Price Hughes's "Great Is the Lord," at the opening session of the annual Eisteddfod in the State Armory New Year's Eve, went to the Utica Philharmonic Society, under the direction of Samuel Evans.

Two other choruses participated in the competition, the Orpheus Chorus under the direction of John M. Jones, and the Apollo Chorus, under the direction of John T. Roberts.

John T. Watkins of Scranton, Pa., the adjudicator, praised all three organizations, but found that the Philharmonic gave the best reading of the work.

The Haydn Male Chorus of Utica won the \$200 prize, being the only male chorus participating.

Another feature of the Eisteddfod was the playing of the New Hartford Band, under direction of I. B. Eisenhart, which presented the "Hallelujah" Chorus by Handel and was awarded a prize of \$150. This band is a thirty-two piece organization of a suburb of Utica. A. E. P.

SECOND SAVANNAH RECITAL

Braslau, the Artist, on All-Star Series—Club Events

SAVANNAH, GA., Dec. 20.—The second artist concert of the All-Star Series, presenting Sophie Braslau, contralto, took place on Dec. 6, and was a brilliant success artistically and socially. The large audience was particularly appreciative of Miss Braslau's art, and showed admiration in repeated applause, which was most graciously responded to by generous encores. The singer was in excellent voice.

The music department of the Huntingdon Club held its December meeting last Wednesday. American music is being studied this season. Mrs. J. J. Gaudry was chairman. Those who took part on the program were Mrs. Marmaduke Floyd, Mrs. Lewis Powell, Minnie Baggs, Mr. Clower and Mr. West. Mrs. Worth Hanks was the accompanist. The program included many songs by American composers and was delightfully given.

The Savannah Institute is giving a course of lectures on "Musical Art in Musical History and Opera." The Opera Study Club held its first meeting of the season on the 15th. American operas are being studied this year. Mrs. J. E. D. Bacon and Dora Mendes gave the program charmingly.

The Morning Study Class of the Huntingdon Club had a most interesting program at its regular meeting last Friday

Wedding March Today for Galli-Curci and Homer Samuels



And Here Are Two Pictures of the Happy Pair; To Say Nothing of the Dog

THE marriage of Amelita Galli-Curci and Homer Samuels, her accompanist, is to take place at Minneapolis on Saturday, Jan. 15. In the picture on the left above the couple are shown in the patio of Robert Hayne Tarrant's residence at New Orleans. The second snapshot shows them enjoying the air at Highmount, in the Catskills, Mme. Galli-Curci's summer residence.

The wedding is to be strictly informal. The date has been chosen for two reasons. In the first place it is the birthday of the bridegroom; in the second it is the anniversary of his parents' wedding day. So far as the scene of the ceremony is concerned, Minneapolis is the home city of Mr. Samuels. The couple will be married at the Plymouth Congregational Church and the Rev. H. P. Dewey will be the officiating minister. Mme. Galli-Curci will rejoin the Chicago Opera forces in New York.

morning. The subject was "Opera to the Time of Bach." Aara Cunningham was chairman.

The new organ of the Independent Presbyterian Church has been installed and was heard for the first time last Sunday. An organ recital was given last Monday evening by Dr. Samuel Baldwin, of New York City, assisted by the excellent choir of the church. The event commemorated the one hundredth anniversary of the dedication of the church on its present site. M. T.

Fake Concert Nets \$2,000 for Somebody at White Plains, N. Y.

WHITE PLAINS, N. Y., Jan. 12.—Saying that he represented Pryor's Band, a young man worked with such enthusiasm recently for a concert which he said would take place at the Palace Theater on Dec. 25, that he sold about \$2,000 worth of tickets. Persons who presented themselves at the theater were told that there was no concert and that the man-

agement knew nothing about the performance beyond the fact that they had rented the playhouse for the occasion. It was learned later that the management of Pryor's Band knew nothing about the young man.

Fresno (Cal.) Orchestra Attracts Capacity House on First Appearance

FRESNO, CAL., Dec. 21.—The Fresno Musical Club presented the Fresno Symphony in its first appearance of the season on Dec. 12, and the excellent work of the organization under the leadership of Earl Towner, showed the earnest efforts spent to make it a success. The soloists were Mrs. Harry Coffee, pianist; Samuel Savannah of San Francisco, who offered the "Good Friday" music from "Parsifal," with orchestra accompaniment, and Mrs. Emma Mesow Fitch, contralto. More than 500 persons were unable to gain entrance to the theater. A. A.

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MUSICAL AMERICA'S WEEKLY

Music Struggles Hard to Exist in Russia Under Soviet's Rule

IT was a fact well demonstrated during the world war that all force has, in the end, a destructive effect. Especially, however, a revolution such as that which has taken place in Russia. The cultural values established by many years of arduous striving were there destroyed in a few months. The truth of this contention cannot be denied, though it may hurt the feelings of the idealistic leaders of the new trend. It is equally true that they endeavor to build up what has been destroyed by having music sung and played as much as possible. And owing to this fact, there is a tremendous amount of music made in Russia nowadays, all in harmony with the idea of raising the level of general education.

Yet, where there is such a tremendous amount of music made, quality suffers at the expense of quantity. A purely economic governmental point of view has no regard for quality, for art in its loftier sense. Musicians, and auditors also, are alike too weighed down and worn by actual physical necessity to give and to receive at their best. And governmentally, music seems no more than a medium for propaganda. All public buildings, waiting rooms of railroad stations, theaters, concert halls, are merely centers of propaganda. Speechifying is the real issue, and in order to give political declamation a "cultural" aspect, music and the drama are called in. Naturally, since it is a question of educating the musically illiterate, only such music as is most easily understood is presented.

"Couplets," with politically allusive texts, of course, score the greatest successes, and their singers receive the largest fees. As regards the remainder of the programs, supposed to include more "serious" music, they fall, both as regards the choice of pieces and their presentation, considerably below the level of the ordinary hotel music offerings. The

most adequate expression of present-day Russian musical brutality is the brass band, with as many players as possible, playing on the concert-platform.

These "Concert-meetings" are arranged as a rule by the "Cultural Division" of the political group of some army corps, and those in charge are but too often half-educated men, without any idea of musical art. They are hardly the ones to plan programs for the musically simple listener which will teach him appreciation. At the very most, they present the "Campanella," the "Second Rhapsody," or some other virtuoso piece, and think they have reached the pinnacle of artistic activity. And the ensemble! Beside gifted concert-pianists and violinists—wretched amateur thumpers and scrapers of the worst kind; beside opera singers of great reputation—deplorable voices, driven by need to make themselves heard.

No wonder, if this be "the musical education of the people," the real artist wishes to play no part in it. And yet, under existing conditions, and with music nationalized to the extent it is, he has little choice. In Moscow those artists who are unable to secure a government post as musical lecturer or teacher in a people's music school are apt to die of hunger, not metaphorically, but literally. Music as an art is a secondary consideration in Russia to-day, music as propaganda comes first. It is true that in the larger cities symphony orchestras play, and in Moscow and Petrograd conductors like Gregor Fitelberg, Kuper and others try to give artistic performances of symphonic music. At quartet-evenings Russian and French works, romantic and classic, are heard, including compositions by Debussy and Schönberg.

At the Opera, Russian, Italian and Czech works, even scores by modern Frenchmen and Germans, are given. Yet it is all sad, mechanical, lacking enthusiasm. The greatest musical enjoyment still remaining in Russia is the singing of the large *a cappella* choruses.

The music of the Spanish composer, De Falla, said to be the most subtle and modern of Iberian composers, is becoming known in France, England and Italy, though it has made little headway to his own land. An Andalusian, his music is described as "fragrant with all the perfumes of the South, with a modal trend revealing the ancestral influence of the Spanish Moors."

Can Sonnets Be Set to Music?

Not with real success, to judge by comments on a recital given by Bertram Binyon, at Aeolian Hall, London. He introduced sonnets by Gabriele d'Annunzio set by Pietro Coppola, "providing a drab background of accompaniment, the voice projected in recitative *arioso*," which amounts to not much more than sing-song recitation.

Paris Police Are Not Needed to Stop "Valkyrie's" Ride

GENDARMES surrounded the *Opéra* in Paris to quell anticipated riots when the "Valkyrie" was given some evenings ago in the home of French opera, subsidized by the French Government, for the first time since the outbreak of the World War. They were not needed. Every seat in the house was filled, while the "Valkyrie" rode—not for a fall. André Honorat, Minister of Public Instruction, authorized the performance, though French conductors and composers informed him that the most violent passions of the public would be roused. But the audience enjoyed the performance, and the nearest approach to a howling mob was a small group of curiosity seekers, hoping to witness an excitement which did not develop.

Rome Takes Patriotic Pleasure in Venetian Ballet by Respighi

THOUGH the average stranger probably continues to think of Italy as a land in the throes of Bolshevism, life in general and art life in particular, moves along with relative calmness. It is not too much to say that the intellectual and artistic life of the Italian peninsula has never been more intense than during the present season. Never have there been so many books published, so many new magazines launched, never have there been such large audiences for concert-halls, theaters, the *café-concerts* and the cinema houses. No doubt, to balance these thousands who are so quickly spending money all too easily gained, there are other thousands who suffer and have difficulty in earning enough to eat. The fact remains, however, that the Italian theaters and the opera houses are coining gold, and have no reason to complain of the times.

At the Costanzi theater in Rome, a new choreographic development of real musical interest has been the perform-

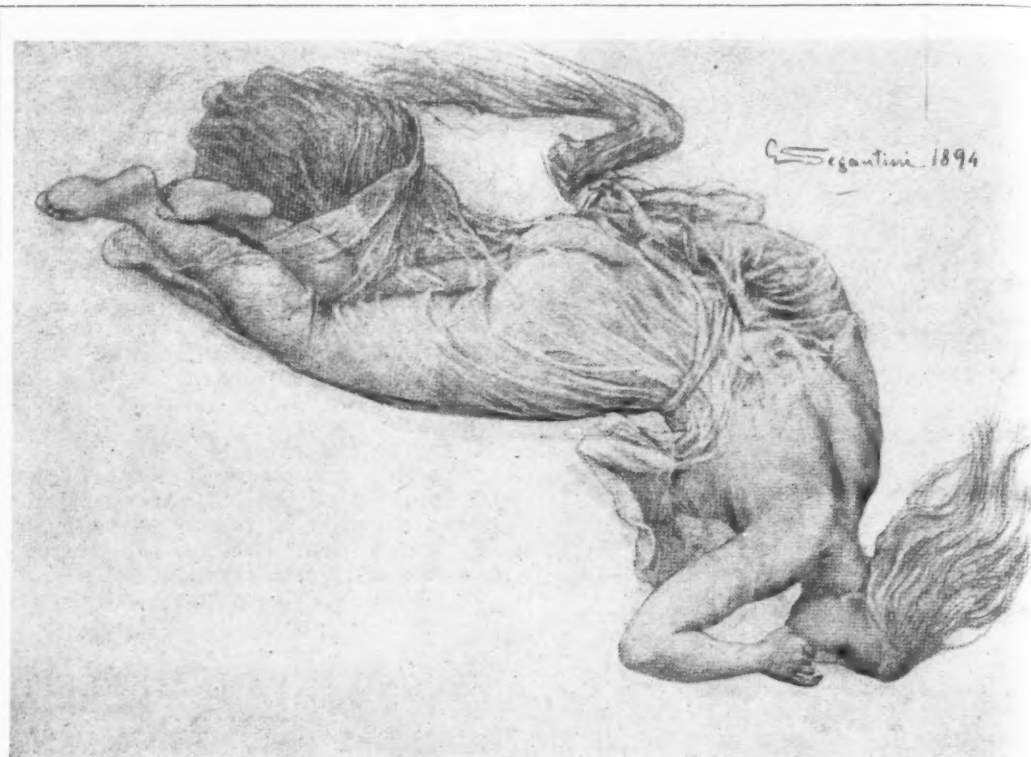
ances of the "Ballet Russe" of Ileana Leonidoff. Though they cannot pretend to equal the glories of the Diaghileff ballets, the work of these artists represents a charming plastic tentative, particularly interesting for Italians, because the *mises-en-scène* and costumes were the work of Italian artists. Among the ballets given to music by Glinka, Rimsky-Korsakoff, Borodine, Chopin, Tchaikovsky, Rebikoff and Sibelius, the most interesting has unquestionably been Respighi's own "Scherzo Veneziano," whose ballet-music is replete with the best of Italian musical humor, and accompanies an action placed in an amusing Goldoni ambient. The new score is not one of the most profound Respighi has written, but it is full of life, and the concluding *Forlana* is an exquisitely gay and vivid number. The new ballet scored a great and immediate success, and it is the composer's hope that it may be heard and seen, in due course of time, in the United States.

Not at all as in the United States, in Cambodia it is the popular song which reveals the poetic inspirations of the Cambodian. These songs "express the most delicate sentiments of tenderness and love, as well as a desire for peace." Should we consider Cambodia's ways and be wise?

Cairo, in Egypt, is not without music this season. One excellent Italian opera company is playing at the Sultania Opera House, while another is drawing crowded houses at the Kursaal. Classical concerts are also being given at the Kursaal and the Printania—all this in spite of disturbed political conditions and excessive living costs.

Popular choral singing, under the influence of post-war conditions, is said to be rapidly disappearing in France, save in the North, where some splendid open-air community choruses still flourish.

A Sonata for viola and piano by Honegger, recently performed in Paris, is said to open "... an explorer's path across a virgin world; a chart of the universe turning on its own axis at the volition of febrile fingers, which touch rose-glamored portions of space, regions unknown and nameless."



C. Segantini's Allegorical Picture, "The Voice"

The Munich ballet-master Kröller's distinctively German version of the well-known Mozart ballet, "Les Petits Riens," a *Biedermeier* shepherd-romance entitled "Amouretten," was recently produced at the Berlin "Staatsoper" with great success, pending the revival of Richard Strauss's "Joseph."

Hungarian "Pagliacci" Presented in Budapest

THE first notable national event to take place at the Budapest National Opera during the more immediate past, has been the presentation of Béla Szabados's score "A bollond" (The Clown), given in connection with the celebrations in honor of Rakosi. Its music is by one of the older masters of Hungarian art.

and its text, which Eugene Rakosi wrote, adheres closely to the traditions of the "authentic clown," the action being full of folk-wise incidents, and ending with the death of the clown hero, redeemed by the Mother of God herself, who appears to him in person. The music is much in the style of that of Franz Erkel, combines national with Western European elements, is well wrought in a technical way, and sounds well. The performances were conducted by Stef. Kerner, and Mme. Erzsébet, in the rôle of Bimbilla-Nedda, was much applauded.

Monumental Work Discusses Old Egyptian Musical Instruments

The Berlin State Museum has just published a monumental work by Prof. Dr. Kurt Sachs, which deals with the musical instruments of ancient Egypt. As curator of the Berlin Collection of Ancient Musical Instruments, Prof. Sachs has been able to reconstitute a complete history of Egyptian music by means of the clay instruments of which he is the custodian. The history of instrumental music is carried back by him into the fourth century before Christ, and Egyptology is enriched by scientific musical data, which is of real importance, since music played a notable part in the cultural life of the ancient Egyptians.

A Symphony After Gounod and Beethoven

A new symphony by M. Mignan, recently produced at the Concerts-Lamoureux in Paris, is accused of borrowing not only its architecture, development and ornaments from the classic composers, but also some of its themes, notably from Beethoven's "Eroica" and his C Minor Symphony. The *Andante*, a commonplace religious melody, is said to be one Gounod would not have hesitated a moment to turn into an "O Salutaris." Can unkind criticism go further?

The prices of pianos in Austria have risen to figures which place them within the means of purchase only of the very rich, an Ehrbar or a Börsendorfer costing from 100,000 to 150,000 crowns; while an American Steinway brings 400,000 crowns.

New Symphonic Suite by Spanish Author-Composer Played in Madrid

The "Orquesta Filarmonica" of Madrid, recently produced an interesting novelty in the shape of a new symphonic suite, "Pantomimas," by Don Mauricio Lopez Roberts, a distinguished writer and diplomat, author of the novels "Lino Arnáiz" and "El Verdadero Hogar." The work, which was well received, consisted of six numbers: "Masqueraders in the Streets," "Pierrot and Columbine Dance," "Arlequin Scherzo," "Moonlight Minuet," "Serenade, Defiance and Death of Pierrot" and "Funeral March."

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



London Kind to "David Garrick," New English Covent Garden Opera

REGINALD SOMERVILLE'S new English opera "David Garrick," when produced at Covent Garden by the Carlo Rosa Opera Company, disclosed itself as one of those rare works which, all said and done, have a libretto that is superior to its music. The well-known play after which the book was modelled was closely followed, and though it might seem as if the subject-matter were not especially appropriate for musical setting, the composer would probably not have chosen it had he not felt able to make something of it. Critical opinion, however, inclines to the view that the composer's vein is too essentially lyric, that his powers of musical characterization are not adequate, for the handling of so dramatic a plot. It is pointed out that there is a lack of warmth and power in the music, and that a convincing treatment of the famous "drunken scene" calls for a "solidly-built musical

movement working up to a big climax."

Mr. Somerville was held to be at his best in the lighter moments of the score; in his treatment of the three ladies of the town who emphasize *Chivvy's* rakishness; the dances and other music allotted *Mrs. Smith*, and *Ingot's* friends. His music itself is conventionally clear, both in melodic outline and harmonic plan; but since at bottom it seems to be devoid of original idea, creates an impression of being too light and trivial for its subject. The orchestration, too, is only effective in a quite conventional manner. Yet the production pleased, a large house—seeming to show that the public is growing more interested in the works of native writers—gave the opera a cordial reception. The story is interesting and human, and the period picturesque. William Boland as *Garrick*, Beatrice Miranda as *Ada*, and Harry Brindle as *Ingot* sang their parts with spirit, and earned and deserved applause.

Japanese Artists Render Homage to Western Music

THOUGH Japan may not celebrate American naval programs, she shows due appreciation for the cultural influence of Western music. Toward the end of last November, the Jubilee of the introduction of Western music in Japan was held in the Tokio Academy of Music. The opening address was delivered by G. Yamada, the first founder of a private music school in his native land, and the speaker paid his respects to the memories of Shuji Izawa, the father of musical education in Japan, and to Whittington Mason, first American teacher of music in that country, who may be said to have laid the cornerstone of present-day musical Japan.

Kosak Yamada, the composer, well-known in the United States, was the outstanding figure of the occasion. He played various of his own piano compositions, and accompanied Mme. Helmdes, a Greek soprano, in a number of his songs. Mr. Yamada was the recipient of a laurel wreath, presented to him in recognition of public esteem for his work in making Japanese musical thought understandable to occidental ears. A notable feature of the festival was the composer Motoori's demonstration of his endeavors to marry the music of the West to that of the Island Empire in an artistic hybrid form.

Munich Revives Benda Melodrama "Pygmalion"

GEORG BENDA, born 1722 in Bohemia, was the father of German melodrama, and his melodramas "Ariadne on Naxos," "Medea" and "Pygmalion" introduced into Germany a dramatic form known to France since Rousseau's time. In Munich, at a recent session of the *Münchener Kammerspiele*, Benda's "Pygmalion" was revived for an interested audience. Musically it is not especially important, yet the skill with which the composer combines declamation and music is considerable, and the work itself has value because Benda was led by means of the melodrama to perfect the *Singspiel*, without which Mozart's "Abduction" and his "Magic Flute" would not have been possible.

An increasing demand on the part of moving-picture audiences, in England, Scandinavia and Germany, for better music and more of it, seems likely to bring about the creation of individually owned musical libraries by movie theaters, despite the expense such a step involves.

The new opera, "Marken," by Gianni Buccheri, set to a text by the well-known Italian dramatist, Enrico Cavacchioli, was received at its first performance at the Dal Verme Theater in Milan with lively applause.

From a recent letter: "It would seem as though music were the only art-form which, under present conditions, keeps the Germany of to-day on a higher level, and actually makes for the peace of the soul."

Dr. Muck, who conducts the orchestra of the Berlin "Staatsoper" at the monster film production of "World's End," after Wassermann's novel, "Christian Wahnschaffe," is said to receive an honorarium of 10,000 marks per evening.

Music Flourishes While Commerce Declines in Far Constantinople

FOR some time, owing to the influx of Russians into the city of the Bosphorus (though the last pitiful crowds of refugees from General Wrangel's beaten army who arrived there were in anything but a musical mood, clamoring instead for water, food, and lodgings), music has made considerable progress in Constantinople. In the course of the past few months, three large symphony orchestras have been formed, which give weekly concerts with well-chosen programs. First of all, there is the Philharmonic Orchestra of Constantinople, which under the able direction of E. C. Floros, gives a concert every Sunday at the "Théâtre des Variétés." The "Russian Symphony Orchestra," with Hartmann, the well-known Russian composer for its conductor, is the second and the third is the orchestra of M. Yaghoubian, former conductor of the orchestra of the Paris "Champs-Élysées" Theater. Hence the music-loving public is well provided with good music, while the concerts of all three organizations are well attended.

While commercial activity is of neces-

Echoes From London Concerts

Arthur Rubinstein's piano recitals and his playing have called forth the comment that "he possesses one resource, perhaps peculiar to him, a dazzlingly light staccato, which keeps things together, yet holds them apart, as a field or *semé* combines, yet distinguishes the charges on a coat of arms."

The London "Harmonic Trio" at a recent concert played a "Music Picture" by J. H. Foulds. This composer develops his music-pictures by taking mental impressions of paintings and setting them down in musical terms, but is criticized as being too objective.



New Three-Manual Organ Inaugurated in Music Hall of Marquis Tokugawa, Tokio, Japan, at Recent Beethoven Festival

In connection with the Vienna Beethoven celebrations there was published in that city a recommendation for a servant-girl, in Beethoven's own handwriting. It reads: "I hereby affirm, over my signature, that Theresa Kaufmann has been employed by me as a chambermaid for one whole month, and that during the time mentioned she has proven herself industrious and honest. Vienna, March 17, 1823. Ludwig Van Beethoven." This is a characteristic comment on the petty miseries of daily life from which Beethoven had to suffer. The phrase "one whole month," embodies all the disgust of genius for domestic annoyance.

How Sovietism affects the music publisher. Jurgensen, the *ex-devant* millionaire music-publisher of Moscow is, under the present government, the manager, for the Soviet, of what was formerly his own factory!

Stockholm Critics Flay a Eugen d'Albert Opera

EUGEN D'ALBERT'S opera "Die Toten Augen" (The Dead Eyes) was harshly treated in the Swedish capital on the occasion of its first performance there. Textually and musically, critics declared, the work represented a regrettable error of taste and artistic judgment. They attacked in particular the mingling of erotic and brutally realistic motives with the representation of a religious sacrament, and were inclined to regard the composer's work as a purely speculative venture, intended to appeal to the inartistic instincts of an uneducated public. Quite as emphatic as the disapproval expressed of the score itself, was the approval lavished on the singers, above all on Göta Ljungberg, who sang the rôle of *Myrtole*.



Béla Környei, Heroic Tenor, of the Budapest National Opera House, especially, Famed for Portrayal of Realistic Roles

A few among the 4000 or more Swiss folk-songs collected by the Swiss musicologist Arthur Rossat, are considered in a recent bulletin of the *Société française de Musicologie* (No. 20), by Prof. Gerold, of the University of Strasbourg.

The theater of the Palace of Versailles, once built for Madame de Pompadour, is to serve in the future for the performance of French opera.

Before Toscanini and his orchestra sailed for the United States, they were decorated by the poet-politician with his "Medal of Ronchi," after a concert given in the then d'Annunzian Fiume.

Descartes's ballet, "The Birth of Peace," the manuscript of which was recently discovered in Upsala, and which has been published in Geneva, does not add especially to the philosopher's renown.

WHAT SAN FRANCISCO SAYS of CHARLES HACKETT Tenor

METROPOLITAN OPERA COMPANY



is perfect. His final number brought a perfect furore of applause. *The Call and Post, San Francisco, Dec. 6, 1920*

The most noticeable feature of Hackett's singing is his remarkable breath control, an accomplishment which gives him a marked advantage in interpretation over singers less skilled in this respect. When one adds to this a dashing personality, good looks, unusual dramatic ability and a voice of lyric quality, clear, sweet and even in all its registers, it is small wonder that his conquest was quick and thorough. *W. W. B. Seymour, The Bulletin, San Francisco, Dec. 6, 1920.*

Such a beauty of tone as Hackett put into "O, Sleep! Why Dost Thou Leave Me?" is met so seldom in the course of a year of concert going it startles by its sheer loveliness. His management of his beautiful voice is a thing to wonder at. The phrasing, breath control, flexibility, intonation, use of dynamics, fioriture, are things to hear and marvel at. The audience settled itself to experience the joy of perfect vocalization, a voice that glows and simmers with warmth and beauty and a personality that expresses genial whole hearted manhood. *George C. Warren, Daily News, San Francisco, Dec. 7, 1920.*

Hackett's tenor is a splendid organ, sonorous, virile and firm in timbre. While it is definitely lyric in quality it can swell to dramatic affluence on occasion and glow warmly with emotional fire. His phrasing is smooth and admirably controlled, his tone excellently shaded and his pitch always dependable. His first group contained one of the most exacting tests of pure singing—the Handelian aria "O, Sleep! Why Dost Thou Leave Me"—and he accomplished it so delightfully that a repetition was demanded. He has qualities that have raised other tenors on acclaiming waves—the directness of appeal, the clarity of diction, the simplicity and unaffected ease that veil the labors of vocalism. *Ray C. Brown, Chronicle, San Francisco, Dec. 6, 1920.*

Charles Hackett possesses a voice remarkable in its clarity and range, capable of loud brilliant crescendos and of soft delicate tones which are sustained until they die away almost imperceptibly at the close of a song. His dramatic interpretation of the "Che Gelida Manina" from "La Boheme" emphasized the mastery of power and flexibility as well as the lighter qualities of his voice. *Mary Jane Clark '22, Stanford University.*

Charles Hackett came into his own. He challenged comparison with famous names in his numbers and emerged from the ordeal with triumph. The long Handelian phrases were sung with a mastery of tone and breathing that placed the singer in the category of exceptional artists. Softening the voice in the roulades, he gave those exacting bel canto periods a floral grace. The songs were magnificently sung and of all the applauders Amato (of the Metropolitan Opera Company) was the most enthusiastic. Hackett's enunciation is perfect.

Redfern Mason, Examiner, San Francisco, Dec. 6, 1920.

Hackett's singing was a revelation, ranging from classical numbers like Handel's "O, Sleep," the beautiful La Boheme aria, which was never sung better, to a variety of lighter pieces such as Chausson's "Les Papillons" and numerous ballads, all of which demanded the highest type of artistry. His voice has a peculiar appeal, with wonderful mellowness and a wide range, as may be judged from the fact that he took high C easily with a piano half a tone above concert pitch with absolute fluency of expression. His unusually deep lower notes are equally melodious and his enunciation

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Mme. Szumowska Returns to Concert Stage After War Work

Polish Pianist to Devote Time to Recitals After Six Years of Polish Relief Activities

BOSTON, Jan. 10.—Music lovers not only here but throughout the country will rejoice to know that Mme. Antoinette Szumowska, eminent Polish pianist, will devote the future to her art, after an arduous six years' incessant devotion toward alleviating the suffering of Polish children, the grim aftermath of the world war. Mme. Szumowska is president of the Friends of Poland organization and by virtue of her office spent all of last summer in Warsaw, directing the relief work in war-ridden Poland. Nor is the position of Poland yet altogether secured.

"This present winter," said Mme. Szumowska, "is in some respects the worst the Polish people have known. The Bolsheviks in advancing and retreating over a considerable section of the country have destroyed the crops, thereby



Mme. Antoinette Szumowska, Polish Pianist

rendering the feeding of a large portion of the population more difficult than ever. We are, of course, continuing the Friends of Poland organization and are receiving many subscriptions of money

and donations of clothing on account of the millions of needy Poles. Still, the work has been so well systematized that I want now to get back into the concert-giving field, which I practically deserted in the autumn of 1914, when it became evident that Poland would be exposed to more hardships than perhaps any other nation in Europe.

"I talked this matter over with Mr. Paderewski in Paris last summer. Whether he will return to music seemed then uncertain, but I think that he will do so if Polish affairs turn out better than he then feared they would."

Mme. Szumowska is one of the concert pianists known to American audiences for a term of years and enjoys a long record of appearances with the Boston Symphony Orchestra as soloist. She has not been heard since 1914, save at musical entertainments arranged in behalf of the Polish relief.

How effective has been the work of the organization she founded is shown by the fact that it has raised upwards of \$300,000 in cash, besides large amounts of clothing and other supplies. Mme. Szumowska is scheduled to resume her normal concert-giving activities with a recital in Jordan Hall, this city, Thursday afternoon, Jan. 13.

Eleanor Reynolds, American contralto, who has just returned from Europe, will be heard at her first New York recital, Tuesday afternoon, Jan. 25, at Aeolian Hall.

Jascha Spiwakowsky,
Russian Pianist, to
Play Here in 1922



Jascha Spiwakowsky, Pianist

Only a few months ago, in Russia, it is said, this latest photograph of Jascha Spiwakowsky, the Russian pianist, was taken. His name will doubtless become more familiar to the American public early in 1922, when he plans to appear here, under the management of M. H. Hanson. It already has a meaning of interest and importance to audiences abroad, particularly in Russia, Germany, England, Austria, Holland and Czecho-Slovakia, where he has been heard with orchestra as well as in recital. He is at present touring Scandinavia. Josef Hofmann, who early pronounced young Spiwakowsky a genius of the instrument, is one of many enthusiasts about him.

The pianist was born in the town of Smiela in the District of Kieff, Russia, in 1896. For five generations his family has been almost exclusively musical. Aside from an older brother who is a painter, all of his immediate family are musicians of distinction, one of them a violinist who is soon to make his debut. Last summer Spiwakowsky gave a brilliant series of concerts illustrating the history of the piano concerto from Bach down to the present day. His last master was Professor Leyer-Lahr at the Klindworth-Scharwenka Conservatory.

QUINTET AIDS TINLOT IN VIOLIN RECITAL

Chausson Concerto Presented in Original Form—Symphony Society Concert Master Plays Attractive Program

Technical glitter and emotional excess were absent from the program of violin music which Gustave Tinlot, for two seasons concertmaster of the New York Symphony Society, played in Aeolian Hall Wednesday afternoon, Jan. 5. The recital was the more welcome because of the lack of virtuosic display, and the appreciation of Mr. Tinlot's admirable presentation of his three groups of numbers was none the less sincere because it was exhibited in cordial rather than excited applause.

The program was begun in a manner somewhat unusual at violin recitals, by the presentation of Chausson's D Major Concerto in its original form, for violin, piano and string quartet. Assisting Mr. Tinlot were E. Robert Schmitz, Robert Lichstein, Edwin Bachman, René Pollain and Paul Kéfer. There were many moments of beauty in the work as played, though it did not altogether hold interest. The piano part was brilliantly projected by Mr. Schmitz.

The violinist's subsequent numbers included Lalo's "Concerto Russe," not so frequently heard as the "Symphonie Espagnole"; an unaccompanied Bach Largo (from Sonata, No. 5), and, among smaller works, two "first performance" numbers by Fauré and Hûe. All were played with musicianly poise and surety. Marcel Hansotte was the accompanist.

O. T.

"One of the Most Beautiful Voices of the Day"

New York Tribune

Aeolian Hall Recital—New York, December 29

Nevada Van der Veer

Contralto

TRIUMPHS AGAIN—CAPACITY HOUSE

"Nevada Van der Veer, mezzo-contralto, has one of the most beautiful voices of the day. It is not only opulent in quality but sensuously colored. Her range is wide, and she sings with ease and eloquence every type of song, ranging from church music to works of the modern French school."—New York Tribune.

"Only a few seasons ago Mme. Nevada Van der Veer was known as an oratorio singer. But she has expanded her activities to include the more difficult field of the song recital and she has become very proficient in her new field. Her voice is one of the best contraltos now on the concert stage. It is an expressive voice, and that is the most important attribute a voice can have in interpreting song.

"The Christmas carols were sung with firm, even tones. Mme. Van der Veer has an excellent control of the quantity and quality of her tones. She is not of the 'hit or miss' variety of singer who flood the concert halls, attributing their lack of fineness to emotional stress. Yet Mme. Van der Veer's voice is not lacking in emotional appeal because of its evenness. She sang Schubert's 'The Omnipotence' very effectively. Again, in some French songs, including Debussy's 'Recueillement' and Ravel's 'La Flûte Enchantée,' she displayed her versatility."—New York Evening Telegram.

"The songs were all evidently much enjoyed by the large audience. In her delivery of them the singer used her



fine voice with skill, her diction was good and her phrasing excellent."—New York Herald.

"Nevada Van der Veer, the contralto, oftener heard as a commanding figure in oratorio, sang to a full Aeolian Hall. She presented herself in varied mood pictures of outstanding lyric beauty. She began with 300-year-old Christmas carols and French 'Noëls,' tenderly, admirably sung. She gave Schubert's 'The Omnipotence' with opulent tone, adding later French and Russian groups."—New York Times.

"Nevada Van der Veer gave an interesting recital of songs to a fashionable audience. In sympathy with the season, she began with ancient Christmas Carols.

"She sang these with charm and significance. Her interpretations of quaint lieder, graceful chansons, romantic Russian ballads and various other sorts

of vocal selections proved her capability."—New York American.

"The singer of this name has been known for a long time, especially as a dependable and beautiful-voiced oratorio singer. She offered us yesterday, after many former successes in song recital, a very interesting program that showed the greatest artistic endeavor, and which fulfilled every expectation. Mme. Van der Veer has undoubtedly a decided talent for interpretation, and her large audience gave her a very warm welcome."—New York Staats Zeitung.

"Aeolian Hall was filled by an audience which listened enthusiastically to a well varied programme by Nevada Van der Veer.

"Starting with a group of five Christmas carols, Mme. Van der Veer proceeded to an English version of Schubert's 'Die Allmacht,' the exacting range of which was nobly filled by her well managed voice.

"Mme. Van der Veer's voice is of a rich color. Her taste is excellent, reserved, intensely musical. Her English diction made the words of her songs as clear as their mood was defined."—New York Sun.

"Mrs. Van der Veer sang a varied and interesting programme. Her voice, which tends to brilliancy of tone, was in good condition, and she sang with assurance and expressiveness."—New York Globe.

"Miss Van der Veer's fine mezzo-contralto voice was in special holiday form, too, with perhaps a little added color. It is possible that the enthusiasm of her audience did not detract from this.

"'La Vierge à la Crèche' was sung with particular beauty and tenderness. Debussy, Ravel, Paulin and Chabrier formed a French group, and there was Rachmaninoff, Gretchanoff and Tscherepnin to represent Russia, finely adapted to Miss Van der Veer's interpretative powers."—New York Evening Mail.

"Mme. Van der Veer has a voice of fine quality, broad range and resonant power, and on excellently handled. She displayed an apt knowledge of treating the phrase as part of a well-felt interpretation of her songs. She achieved especially effective results in a group of Christmas carols and in Schubert's 'Die Allmacht,' sung in English."—New York Journal.

Management: Haensel & Jones,

Aeolian Hall,

New York City

GALLI-CURCI

INSPIRES

IN CONCERT

Montreal Gazette, Oct. 14th, 1920:

"Then sometimes comes such an artist as Galli-Curci to confound us. We go to hear her, looking for every flaw of vocal equipment or technique that we can discover and the net result of our critical attitude is that we are utterly charmed."

New York Morning Telegraph, Nov. 8, 1920:

"It is said that she has a rival or two in the field of coloratura sopranos, but there has not yet appeared one to equal her in depths of tenderness, sentiment and buoyancy. The liquid notes roll out from her throat with lusciousness and clear distinctions, her trills are simply indescribable and the mechanism of her work is smooth and perfect."

Boston Globe, Oct. 18th, 1920:

"In the eyes of her public she is the great prima donna of the day as romantic and appealing a figure as the heroine of Sheldon's play so long acted here and abroad by Doris Keane. When she sits down and plays her own accompaniment to 'Home, Sweet Home,' she is still in the picture."

Syracuse Journal, Oct. 11th, 1920:

"Not since the appearance of Madam Patti, 31 years ago at the Alhambra, has such an ovation been awarded any vocalist in Syracuse."

The Baltimore Sun, Nov. 10th, 1920:

"The audience enjoyed a treat, the degree of which is to be designated only by superlatives. In richness, in mellifluous quality, in flexibility, in roundness and beauty of tone, Mme. Galli-Curci is almost without a rival."

Philadelphia Record, Nov. 13th, 1920:

"Enthusiasm for the art of Galli-Curci speaks well for the musical taste of Philadelphians, for despite her naive manner, she is one of the truly great artists—a musician to her finger tips, with a sense of rhythm and an appreciation of the exquisite in song."

Washington Post, Nov. 4, 1920:

"Mme. Galli-Curci gave an exacting program with perfect ease. Her limpid and perfect scales, arpeggios and cadenzas were amazing in their rapidity and evenness. She also sings with smooth legato and finish."

Cincinnati Times, Oct. 28, 1920:

"From the orchestra circle to the upper tiers, where the admiring music students congregate, Galli-Curci was supreme. The diva was in excellent voice and most excellent humor. She never has sung better here where she has sung often."

The Times Union, Albany, Oct. 16th, 1920:

"From an artistic standpoint and from the viewpoint of great vocal manipulation, Galli-Curci stands as the greatest soprano of the present day."

Cleveland Press, Oct. 26, 1920:

"I have always recognized the supremacy of her coloratura art, thru which she trills like a bird and soars to altitudinous regions in tone production, but have ventured to intimate upon occasion that she lacked the versatility in tonal color and expression to fulfill the exactions of a song recital; but as there are exceptions to even a critic's dictum, I must upon this occasion note the exception, and like that little fish that travels backward, revoke my former statement."

IN OPERA

Farnsworth Wright, in Chicago Herald and Examiner, Dec. 20, 1920:

"If there has ever been more beautiful singing than Amelita Galli-Curci's in the Bell Song from 'Lakme,' Saturday afternoon in the Auditorium Theater, it must have been in some forgotten age. Never has her voice been clearer, sweeter, richer. The measures of staccato singing preceding the Bell Song were like a shower of gems, and the tonal and artistic perfection of the area has never been surpassed even by Galli-Curci herself."

Ruth Miller, in Chicago Daily Tribune, Dec. 2, 1920:

"Her tone partakes of absolutely none of that hard, glassy quality of the usual organ devoted to trills, scales, and extreme high notes. With its peculiar charm is an ineluctable searching sweetness."

Herman Devries, in Chicago Evening American, Dec. 2, 1920:

"Good vehicle or bad—what matters the vehicle when the billboard glows the name of the greatest coloratura soprano in the world?—Galli-Curci."

The name—that potent representative of a matchless art—drew thousands to the Auditorium last night, for it was Mme. Galli-Curci's first appearance this season in 'Lucia di Lammermoor,' and as she trod upon the stage she looked upon a veritable sea of faces, for there was not a vacant seat in the house.

How did she sing? The question is difficult.

There is not a bird in the forest to rival her.

In a vocal competition with the nightingale that famous songstress would hide away ashamed.

The flute accompanying this God-given organ is hard put to hold its own.

Galli-Curci's tone is more ravishing than ever, her execution exquisite in its fine phrasing and musicianship, her every note an example of perfect emission.

There is nothing like her on earth, and I believe there has never existed a greater coloratura singer.

The encore rule had to be broken, for the performance could not go on in the face of the thunderous applause that followed the mad scene. So Mme. Galli-Curci had to repeat the cadenza."

Maurice Rosenfeld, in Chicago Daily News, Dec. 6, 1920:

"A sold out house greeted Galli-Curci in the Bellini opera Saturday matinee. Her inimitable art, her pure and limpid singing, her simple and ingenious manner, lifted the production above the ordinary."

Edward C. Moore, in Chicago Daily Journal, Dec. 2, 1920:

"Her voice was noticeably younger in quality than at any time last season. It had completely returned to the limpid, flowing golden tone that on Nov. 18, 1916, fairly turned the Auditorium upside down, when Chicago discovered a new and great star."

Farnsworth Wright, in Chicago Herald and Examiner, Dec. 17, 1920:

"Her velvety tone and tender legato in the second act were a marvel of vocal perfection. Melba's voice has been compared to a flute and Sembrich's to a violin. Galli-Curci's seems a combination of both."

Art Study by George M. Kessler, B. P.

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STEINWAY PIANO

Attention is directed to the dates of above Reviews—Also to the current issue of Musical Courier

Russia's Upheaval Has Wrought Three-Fold Distortion in Her Music, Says Saminsky

Composer and Conductor, Just Arrived in America, Discusses the Artistic Conditions of His Country—Decentralization of Music—Dispersion of the Artists—Awakening of New Utterances—Miascowski and Gniessen, the Ascendant Musical Figures of Present-Day Russia, He Says—Hebrew Music as He Found It

By FRANCES R. GRANT

OF that younger force in Russian music represented by the disciples of the five Bogatyrs, America has heard but vaguely. Only now and then does word of them penetrate the murky darkness which conceals news of all Muscovy.

With the coming to this country last week of Lazare Saminsky, Russian composer and conductor, and one of this legion, it has been possible to obtain a definite impression of these lights and of the changes which the political upheaval has made there. Mr. Saminsky, himself a pupil of Rimsky-Korsakoff, until a year ago was a diligent *voyageur* in the search for folksongs of the Orient, and his word comes as one who knows his native land. Through the Caucasus, Turkey, Syria, Palestine and Egypt he traveled, collecting and studying the folk and religious songs of the people, then going to London a year ago, from whence he comes to America.

To Mr. Saminsky the political changes in his country have had three distinct musical results and the art life of the old Russia, developing in definite line, has undergone a triple distortion. First of these is the decentralization of musical life.

"From the foci of Moscow and Petrograd," said Mr. Saminsky, "the revo-

lution has thrust musical activities to the perypheries of the Russias. Once musical progress was limited to these two centers and the distal points endured in artistic torpor. Pecuniary want has dispatched the leaders of Russian music out of these two centers into the provinces, there to earn their bread by teaching.

"For instance Medtner, that celebrated pianist and composer, is now directing a school in the suburbs of Moscow, and Engel, one of our greatest critics and musicologists, is also teaching in a smaller town. And there are many others. That this is engendering prophetic artistic things for the provinces, and inspiring a new musical life is easily understood. Great personalities are stirring those distant provinces to new creation. But this has its serious disadvantages, which brings me to the second great change in our artistic life.

"As much as the collective music life has benefited by these conditions, to the same extent has the individual musician suffered. Want, suffering, the dispersion of these artists to far-off provinces and out of the country, has cost Russia its toll in representative musicians. Not, however, that this has killed our musical life. On the contrary, we have brilliant workers in the cause of Russian music. Possibly the greatest of our present day composers may be named as Michael Gniessen and Nicolas Miascowsky, who



Lazare Saminsky, Russian Composer and Conductor

are the ascendant figures in our music, both pupils of Rimsky-Korsakoff.

Miascowsky, the Cosmopolite

"Although a pupil of this master, Miascowsky is more of a cosmopolite in his music, leaning somewhat to Tchaikovsky. It is he who has brought into Russia the modern Western influence I would say, besides which he has conceived a distinctly new musical form, especially in the Symphonic Poem, of which he has written five; these are works in two and three parts of which the internal structure is distinctly new.

"Gniessen, who is a Jew, is of a different type. An aesthete, an exalted priest, one would call him, who in his vocal works (in which he specializes) reflects the philosopher, exponent of a religious cult, although that cult is one of panthe-

ism. Both these men, it may interest you to know, are lovers of Shelley and Poe, and have written works to the poems of these masters; an affection, by the way, which seems to be held by all Russian composers, and which I also share.

"Then we have other writers; and also—a point which may be especially interesting in view of the freedom of women here—many women composers. Chief among these last I would mention Julie Weisberg, also a Jewess, the daughter-in-law of Rimsky-Korsakoff, having married his second son, one of our greatest critics, and a professor of philosophy and aesthetics.

"The third distinct result of the political upheaval, I would say, was that the various nations comprising the Russias are beginning to assert themselves musically. Armenians, Georgians and others are being roused to an artistic expression of their own, and native works are beginning to show themselves. Instead of imitating the musical centers in their music, Armenia and Georgia have both produced national operas for the first time recently, and the art therein is beginning to reflect the people itself. These three, I would say, sum up the consequences wrought by the political fervor."

In the conciseness and logic of Mr. Saminsky's reasoning one may discern, besides the musician, the mathematician, for Saminsky has also attained eminence in this branch of study, having been a teacher of mathematics before devoting himself entirely to music. He has to his credit, two theses on the subject, one being a defense of the Kantian philosophy of which he is a disciple, and entitled "Critics of the Metageometric Generalizations."

It is on another subject, however, that of Jewish music, that Mr. Saminsky is most at ease. Having been elected permanent president of the Association of all Hebrew composers in Russia, some twenty-five in number, affiliated with the Folk music society in Petrograd, he has also made intensive study of Hebrew melody, a research encouraged by the confidence of Rimsky-Korsakoff.

Of Hebrew music, Saminsky has some interesting information.

[Continued on page 17]

BERÚMEN TRIUMPHS IN NEW YORK RECITAL

AEOLIAN HALL, DEC. 28th

WHAT THE CRITICS WROTE:

HE PRESENTS EQUALLY WELL THE DRAMATIC, THE PICTURESQUE AND THE ROMANTIC IN HIS PIANO TONE PICTURES. —Morning Telegraph

MR. BERÚMEN IS RIGHTFULLY CREDITED WITH BEING MEXICO'S MOST DISTINGUISHED PIANIST. —N. Y. American

A PIONEER OF THE PAN-AMERICANS BEFORE NOVAES ON THE LOCAL STAGE. HIS TALENT FOR THE PICTURESQUE CARRIED HIS HEARERS INTO FORGOTTEN BYWAYS FROM HANDEL TO BRAHMS. —New York Times

AN ALLEGRO DE CONCERT BY GRANADOS AND PALMGREN'S "A NIGHT IN MAY" DISCLOSED GREATER BRILLIANCY AND DELICATE INTERPRETATIVE POWER. —New York Sun

THIS YOUNG MEXICAN EXERCISES A WARMTH OF TONE, A TASTE AND AN INTELLIGENCE IN HIS PLAYING THAT COMBINE TO MAKE ANYTHING HE DOES INTERESTING. —Evening Mail

THE "MINUETTO," BY HAYDN, WAS GIVEN WITH DELICACY AND SINGULAR CLEARNESS OF PHRASING AS WELL AS SWEETNESS OF TONE, WHILE THE BRAHMS "RHAPSODY IN E FLAT," AS IN CONTRAST, WAS DEVELOPED WITH A DELICIOUS DEPTH OF RESONANCE AND POWER. —Morning Telegraph

HE PLAYED WITH GREAT VIGOR AND SPIRIT BUT CONSIDERABLE LIGHTNESS AND DELICACY WERE NOTICEABLE WITH A TECHNICAL SKILL WELL SHOWN IN THE LISZT "MEPHISTO" WALTZ. —New York Tribune

NOT ONLY HE REVEALED HIS RARE ABILITY IN CLASSIC AND FAMILIAR WORKS, BUT HE PLAYED WITH A FINE REGARD FOR ARTISTIC EFFECTS A NEW TRANSCRIPTION OF LISZT'S "OH QUAND JE DORS," BY ADOLF BRUNE. —New York American

MR. BERÚMEN COUNTS NATURAL BORN TALENT, MUSICAL FEELING AND TASTE, AN UNUSUALLY VIVID TEMPERAMENT AND A BRILLIANT TECHNIQUE AS THE FACTORS IN HIS SUCCESS. —N. Y. Staats-Zeitung



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PRESS COMMENT:

"Last night Mr. Josef Hofmann's piano playing at Queen's Hall brought about one of those 'scenes' that definitely set the seal of London approval on a virtuoso, after which he has the ear of our public for his life's remainder."—*The Daily Mail*.

"At the end of the evening the audience shouted like any football crowd and made him play six or seven encores."—*The Daily News*.

"That he is one of the greatest pianists before the public at present, is certain."—*The Daily Chronicle*.

"Josef Hofmann might truly say (in Browning's words):
'I do what many dream of, all their lives,—dream?
Strive to do, and agonize to do, and fail in doing.'"

—*The Westminster Gazette*.

"The prophecy made in these columns that Josef Hofmann would become popular with the British public has proved to be correct."—*The Morning Post*.

"It is not only that his technic is amazing . . . as a pure stylist, I do not know where to look for his superior among pianists."—*The Sunday Times*.

" . . . A charm of style, a delicate beauty of phrasing, an amplitude of rhythmical impulse and vigor such as no pianist since Rubinstein has surpassed or perhaps even equalled."—*The Pall Mall Gazette*.

"He showed us that he could coo like a dove as well as roar like a lion."—*The London Express*.

"Hofmann gives more by controlling his emotions than some others by letting them have full play."—*The Observer*.

"His performance made one realize something of Hazlitt's feelings when he saw the Indian jugglers."—*The Daily Telegraph*.

"In short, a great artist in the strictest sense of the word."—*The Star*.

"What a magnificent pianist is Josef Hofmann! His touch has the variegated color of the spectrum, violet rays and all. His Chopin was heavenly."—*The Sunday Telegraph*.

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Saminsky Recounts Effect of Revolution on Russia's Music

[Continued from page 15]

"It is not in Hebrew folk music that one can most keenly discern what traditional Jewish music is," he said, "because the Jews have been influenced in this by their neighbors, especially since they have had no country of their own. However, even this form they have made their own, adding to the folk songs an essence and atmosphere unique."

Hebraic Musical Expression

"But in religious music—not synagogical music, but scriptural music—I found the purest type of Hebrew music. I feel this is so because in provinces as remote as Jemmen in Arabia and Georgia in Russia I found the same influence and tendency in the Hebrew music and the same structure. I found that it was not minor, as is generally believed, but of a lovely major quality, not in the least like the usual music we style Hebrew, which is really Oriental. For instance, the recitation of the 'Song of Songs' is stirring in its beauty, ecstatic, and a reflection of cerulean heavens. And so it is with other settings of the scriptural texts. They seem to have the majesty and the dignity of the Hebrew tongue, broad and sonorous."

That America may hear these musical utterances of the Hebrews is very probable, as Mr. Saminsky during his stay in London sponsored several recitals of them with various interpreters, and he may do so here. While in London he also presented a series of concerts devoted to his own compositions and other modern Russians, among them Gniessen, Miasowsky and Prokofieff. He was also musical director and first conductor of the Duke of York's Russian ballet season and directed the concerts of the London New Russian Choir, with which forces he performed for the first time in England Moussorgsky's biblical cantata, "Fall of Jericho."

This last work has a story of keenly human quality, related by Mr. Saminsky. It is based on a Jewish folk-song which Moussorgsky heard sung by a Jewish tailor while he was attending the army manoeuvres. The air, a semi-religious table song, by order of the Archbishop and the friends of Moussorgsky, was inscribed on the composer's tombstone. Strange anomaly this, a Jewish folk-song living forever in an Orthodox cloister.

Lectures at London King's College and University College and at Oxford

and Liverpool on Russian, Armenian, Georgian, Hebrew and Tartar folk-music and kindred subjects were delivered by Mr. Saminsky, and he also contributed articles on similar subjects to leading London and Paris musical magazines.

That his researches have brought him much inspiration may be judged by his works, said to be notable in workmanship and for their folk-music foundation. Among them is a symphonic trilogy, including a Symphony of the Great Rivers, produced at the Imperial Opera House, Petrograd, conducted by himself; Symphony of the Mountains and Symphony of the Seas, on which last he is at present engaged. Two ballets, "Lament of Rachel," to the conception of which he has brought his fund of Hebrew researches, and the "Vision of Ariel"; two ballet-scenes which are expected to have an auspicious presentation here under the inimitable Bolm, and an opera, "Emperor Julian," number his theatrical writings, augmented by instrumental works and settings of Russian and Oriental folk-songs.

To the presentation of his compositions here America will undoubtedly give ready ear. The too niggardly allowance of great Russian music which has been our share has whetted the taste the more. We await eagerly the presentation of his own works and those of his fellow Muscovites, conducted by Saminsky, who impresses at first meeting as a profound scholar and an erudite musician.

Myra Hess, British Pianist, Planning Visit to America



Myra Hess, English Pianist of European Renown, Who Will Come to America Next Season

MYRA HESS, the distinguished British pianist, is to appear in America during the season 1921-22. Miss Hess has been hailed in London as one in line with such players as Sophie Menter and Teresa Carreño. Indeed, the Englishwoman has been accounted the successor of Carreño. Born at Hampstead, London, she is the youngest of four children. Early in childhood she displayed unusual talents, and these her parents were quick to recognize. She received her first piano lessons when she was but five years old, and two years later she passed the first test under the Trinity College system of examinations. She then became a student at the Guildhall School of Music, and worked under Tobias Matthay until she was twelve years old. The gold medal of the institution for piano playing was awarded to her, and successively she won the degrees of Associate and Fellow.

As a recitalist, Miss Hess made her debut at the Aeolian Hall, London, in January, 1908. So marked was her success that before the end of the year she was engaged to appear as soloist at important orchestral concerts at the Albert and Queens Halls. She was immediately received into the favor of the London musical public, and ever since her first appearance a triumphant career in England and on the Continent has been pursued uninterruptedly.

Miss Hess is devoted to her art. Her success has been attributed to exceptional mental gifts of comprehension and an artistic acumen declared to be unusual in woman. Musical people have been impressed with the distinctive character of her interpretations more than with any mere technical facility in her equipment. As an interpretative artist the British pianist is described as being distinctively individual. Her fine sense of balance and her ability to seize upon the perspective in a composition have won for her much admiration.

Arrange Extra Toscanini Concert

The Metropolitan Opera House series of concerts by Toscanini and La Scala Orchestra and the special Jan. 3 concert at Carnegie Hall having been completely sold out, another special concert has been arranged for the Hippodrome, for the evening of Jan. 16, under the auspices of the Society for the Relief and Prevention of Tuberculosis. A program of a somewhat popular nature has been arranged for this occasion, including the Overture from "The Barber of Seville," "The Good Friday Spell" music from "Parsifal"; the "Rakoczy" March by Berlioz, and a new Italian suite for orchestra by Ildabrande Pizetti, written for "La Pisanella" by d'Annunzio.

Hallett Gilberté and Idelle Patterson Give Joint Recital in Nashua, N. H.

NASHUA, N. H., Jan. 5.—A concert of considerable interest was given in Nashua lately by Hallett Gilberté, composer-pianist, and Idelle Patterson. They were assisted by Alvin A. Lucier, violinist, and Mrs. Anna M. Sanderson, accompanist, for all but the Gilberté numbers. Miss Patterson acquitted herself with credit and Mr. Lucier was given well merited recalls. Mrs. Anita D. Kimball was the local manager. C. C. F.

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Miss Sue Harvard, an American soprano, well known on the concert stage, made her first appearance at the Metropolitan Opera House, singing the music of the Priestess in the first act. She was heard, but not seen, for all of her music is sung off stage. There was in her singing not only beauty and evenness of tone, but a fine feeling for the religious character of the melody which she presented.

New York Evening Telegram, Dec. 19, 1920.

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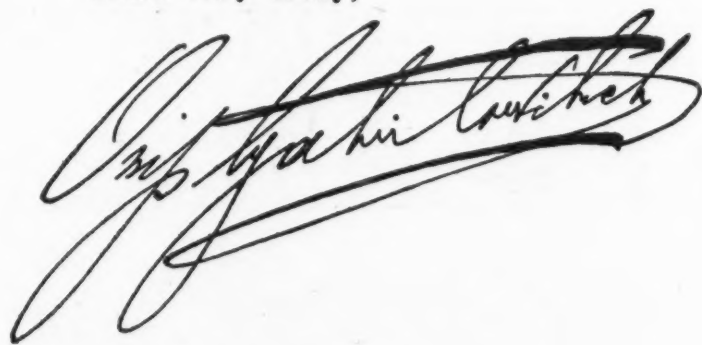
January, 1, 1921

Haensel and Jones,
33 West 42d Street,
New York City.

Gentlemen:

As you already know by my telegram the beautiful singing of Madame Koshetz completely captured the Detroit audience. She was given an ovation at her appearance with our Orchestra last night and ever since I have had people thanking me for what they termed the finest concert we have had. I wish to thank you for the privilege you have given me of being the first conductor to present that great artist to an American audience.

Yours very truly,



"The event must rank as historical, for it marked the American debut of one of the world's greatest vocalists. There is only one voice on this continent that can be mentioned in comparison with this diva's utterance of song."—Detroit Journal, Jan. 1, 1921.

"She could lament the passing of a czar or sing the nuptials of an emperor—and Lenine would take off his hat."—Detroit News, Jan. 1, 1921.

"Mme. Nina Koshetz proved a veritable sensation."—Detroit Free Press, Jan. 1, 1921.

EXCLUSIVE MANAGEMENT

Haensel & Jones, Aeolian Hall, New York

NOVEL BRITISH WORK IMPRESSES CHICAGO

"The Planets" by Holst Has Its American Première—Gluck Heard Again

CHICAGO, Jan. 8.—Indubitably a work of importance, "The Planets," by the English composer, Gustave Holst, was given its first American performance by the Chicago Symphony under the bâton of Frederick Stock, Saturday night. "The Planets" is a tone poem, or suite, in seven divisions, with themes intended to express Mars, bringer of war; Venus, bringer of peace; Mercury, the winged messenger; Jupiter, bringer of jollity; Saturn, bringer of old age; Uranus, the magician, and Neptune, the mystic. The music is purely modern, its storms and calms being worked out with rhythmic effects and characteristic harmonies, with an agreeable flow of melody. Fannie Bloomfield Zeisler aroused her audience to a display of enthusiasm in the Rubinstein D Minor Piano Concerto, playing it with all the brilliance and enthusiasm that has marked other performances by her. This was her eighteenth appearance as soloist with the orchestra.

Josephine Rosensweet was piano soloist at the "popular" concert Thursday night. The playing of a concerto in this series was an innovation, and the work selected was the No. 4 of Saint-Saëns. Miss Rosensweet's interpretation was somewhat subdued, but exemplified smooth technique and talent of great promise.

Alma Gluck not only filled Orchestra

Hall for her recital Sunday afternoon, but she also had a stage full of ardent Gluck admirers. She had not been heard here in two years and she did not sing as well as formerly.

Georges Baklanoff, Russian baritone of the Chicago Opera, achieved great success when he appeared in Orchestra Hall in joint recital with Joseph Malkin, first cellist of the Chicago Symphony. Without the accompaniment of the impressive acting for which he is loved in Chicago, he gained an ovation in the Prologue to "Pagliacci." Most interesting were his Russian folk songs, in which he proved himself an artist in vocal shading and tonal expression. Mr. Malkin played his solos with warmth of tone, smooth, clean-cut phrasing and accurate intonation.

The Swedish Choral Club selected Gounod's "Redemption" for its Christmas program in Orchestra Hall. This sacred work was nobly sung by the fresh, vigorous voices of 150 young men and women, under Edgar A. Nelson's direction. The club is one of the best in the United States. Good enunciation, fine body of tone, and careful attention to shading marked the singing. The soloists, Ethel Geistweit-Benedict, soprano; Edja Swanson Ver Haar, contralto; Arthur Kraft, tenor, and Theodore Harrison, basso cantante, were each excellent.

The twenty-sixth program of the Sturkow-Ryder studio was a very enjoyable affair, especially good being Sophie Shapiro's playing of Bach's "Invention B Minor Allemande," Sabina Soffer's playing of Bach's "Prelude from Partita in G Major," and Eugenia McShane's playing of Schumann's Sonata in F Sharp Minor. F. W.

BALTIMORE IS TARDY IN WELCOMING MONTEUX MEN

Highly Artistic Playing of Boston Forces Lacks Due Recognition By Wide Public

BALTIMORE, Jan. 6.—The third Boston Symphony concert of the season was given at the Lyric last night, with Alfred Cortot, pianist, as soloist. Pierre Monteux chose the Brahms E Minor Symphony and the Lalo Overture to "Le Roi d'Ys" with which to demonstrate the artistic strides that have been made with this orchestra since its recent reconstruction. The symphony was read with comprehensive grasp of its intellectual substance. Real brilliance was attained in the Lalo overture. Mr. Cortot was

heard in a masterful interpretation of the Saint-Saëns F Major Piano Concerto, No. 103, his playing having nobility and fire, with the tenderness and sympathetic coloring demanded by the work.

In the interests of musical taste and culture larger attendance at the Boston Symphony concerts would be welcome. In view of the high artistic excellence of the performances this season, it is to be hoped that the wide appreciation formerly accorded the organization will rapidly be restored to mark a recognition of the efforts of Mr. Monteux and his artistic co-workers. As the orchestra has become rejuvenated the local indifference to its appearances is inexplicable. F. C. B.

San Carlo Forces and Others Provide Events in Salina, Kan.

SALINA, KAN., Jan. 5.—The past month has heard several fine concerts in Salina, beginning with Mrs. Edward MacDowell's lecture-recital on MacDowell early in the month. This was followed by a finely balanced performance of "Il Trovatore" by the San Carlo Opera Company, under the auspices of the Salina Civic Music Association, which played to a crowded house at Convention Hall.

Tuesday night the American Synco-pated Orchestra gave an admirable program at the New Theater and was received with satisfaction by the audience. Saturday night, Jan. 8, the Mountain Ash Welsh Male Chorus gave a fine program at Convention Hall. V. B. S.

Berkshire Community Chorus Sings "Messiah" at Pittsfield, Mass.

PITTSFIELD, MASS., Jan. 10.—The Berkshire Community Chorus gave an inspiring performance of "The Messiah" at the Colonial Theater on Jan. 2. Elmer A. Tidmarsh, of Glen Falls, conducted the chorus of 100 voices and the orchestra

of twenty-five pieces. The soloists were Edith Bennett, soprano; Delphine March, contralto; James Stanely, basso, all of New York, and James C. Morton, tenor, of this city. Miss Bennett's singing of "Come Unto Me" afforded a splendid example of *mezzo voce*, and was warmly applauded. Miss March and Mr. Stanely were new to Pittsfield, but won instant approval. Miss March sang with much feeling, and Mr. Stanely gave his arias with finish and style. Mr. Morton developed an appealing tone in his work. The choruses were excellently given. M. E. M.

Fred Patton to Appear in Springfield

Fred Patton will sing in Springfield, Mass., for the second time within a year, on Jan. 16. He has been booked to appear in concert in the Springfield Municipal Auditorium. Mr. Patton appeared successfully at the Festival last May.

Allen & Fabiani in New Quarters

So great has been the demand for Charles Marshall, the tenor, that his managers, Allen & Fabiani, have been obliged to seek larger quarters. They will be located at 54 West Thirty-ninth Street.

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Selim Palmgren, Famed Finnish Composer, Coming to U. S. for Tour

FROM a private source, MUSICAL AMERICA learned last week that the Finnish composer-pianist, Selim Palmgren, and his wife, Maikki Järnefelt-Palmgren, the singer, will come to the United States this month for an extended concert tour.

Mr. Palmgren, whose compositions are well known in this country, has toured extensively in Europe as a pianist and as guest conductor of prominent orchestras. He has also composed two operas, "Daniel Hjort" which has been sung in Scandinavia, and "Peter Schlemihl," as yet unproduced.

Mme. Palmgren was formerly the wife of Armas Järnefelt, the composer, but was divorced from him in 1908, marrying Palmgren in 1910. She studied singing first at Helsingfors and later won the government fellowship for study in Paris where she worked under Marchesi and Bertram and later in Berlin with Heyn. She has been heard in opera in Breslau, Berlin, Vienna, Copenhagen and other cities, principally in Wagnerian rôles, as well as in concert and with orchestra in Finland and other European countries. It is rumored that Palmgren and his wife will appear under the direction of Loudon Charlton.



Selim Palmgren, Prominent Finnish Composer, Who Will Visit America

GERVASE ELWES IN STERLING RECITAL

English Tenor Displays Fine Musicianship in an Exacting Program

Gervase Elwes, one of England's most prominent tenors, and well-known in America through his fine singing of the tenor rôles in Elgar's "The Dream of Gerontius," was heard in recital at Aeolian Hall on the evening of Jan. 6. Beginning his program with Bach's aria, "Dearest Savior Whom I Long For," Mr. Elwes offered a group of six Brahms songs, fifteen songs by English composers and closed with a French group.

It was a recital primarily of intelligence and musicianship. Mr. Elwes's voice lacks clarity of tone and there is not a great variety of color, but the phrasing was superb, a lesson to every singer who heard him. The Bach aria, of great difficulty, was beautifully sung particularly the florid portions. This sort of music is Mr. Elwes's long suit and in it he achieved some of his best effects. The Brahms group, sung in German, was also very fine, every bit of meaning of the songs being clearly brought out.

The fifteen English songs were varied in interest. As a group they exhibited, especially the modern ones, fine taste both in selection and performance. Several of them the audience would have been glad to hear again. The French group was also exceedingly well done.

In all three languages the singer's diction was impeccable.

The audience included a number of persons prominent in New York's musical life. Theodore Flint was the accompanist. J. A. H.

Werrenrath Starts Late Winter Tour

Reinald Werrenrath concluded his pre-holiday concert season Dec. 26 with a recital in Malden, Mass. Starting Jan. 5 in Watertown, N. Y., he will sing eleven engagements in the month of January, fourteen in February, fourteen in March, and the same number in April, making a total of fifty-three before the first of May. Among these are public recitals in New York, Chicago and other leading cities as well as spring festival and orchestral appearances.

Grainger on Tour

Percy Grainger has just left New York for a tour which will take him to Milwaukee, Wis.; Murfreesboro, Tenn.; Fort Worth, Tex.; Sherman, Tex.; Dallas, Tex.; Jacksonville, Fla.; Birmingham, Ala.; Austin, Tex., and Scranton, Pa.

Hempel Triumphant in Tulsa

TULSA, OKLA., Jan. 7.—Frieda Hempel lately made her first appearance in Tulsa. The audience was large and Miss Hempel's success was instantaneous. Coenraad Bos was an excellent accompanist. R. B. C.

FLORENCE HINKLE

Soprano

sang the following Songs at her Engagements in

Caldwell, New Jersey
St. Louis, MissouriAberdeen, South Dakota
Bluefield, West Virginia

"Celle Que Je Prefere"

By Fourdrain

"O Del Mio Amato Ben"

By Donaudy

"Joy"

By Francis Moore

"O, Didn't It Rain" and "Come with Me"

By H. T. Burleigh

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RAOUL VIDAS

Violinist



Raoul Vidas is so gifted in skill and spirit that one can readily approve of his Parisian sobriquet, "Le petit Kreisler." A lad in years, he has maturity in his fingers and his bowing arm. He plays with breadth of tone, dignity of conception, extreme flexibility in phrasing and a sympathetic warmth. His finish is that of the French school and his style has certain resemblances to that of Thibaud.—RAY C. B. BROWN, *The Chronicle*, San Francisco, Dec. 6, 1920.

Vidas got an encore at the start for his spirited performance of the Corelli "Folies d'Espagne" as indeed he did for each of his numbers. He responded with four additional pieces after the last group and with that the audience could hardly be satisfied. Vidas tone production is truly remarkable—sweet, clear and deep, with the resonance of a beautiful bell. He veritably sings with the violin.—*The Call and Post*, San Francisco, Dec. 6, 1920.

Vidas began with "La Folia," one of the sacred books of the literature of the violin, and he had only to play the sarabande-like theme to let us know we were listening to a master. The audience was quick to sense the quality of the artist and from the first number to the last the enthusiasm rose steadily. Vidas plays like a man for whom, as for Theophile Gautier, "the visible world really exists," but he is a poet and his fiddle runs the whole emotional gamut. His spirit is lyrical and mystic; he is a Kreisler with the transcendental note emphasized.—REDFERN MASON, *The Examiner*, San Francisco, Dec. 6, 1920.



Vidas plays with grace and spirit, has a warm, sympathetic and pleasing tone and meticulous care is evident in his phrasing and nuancing. The Saint Saens concerto was played with vim and an appropriate warmth in the beautiful andante. To this should be given the afternoon's honors.—W. W. B. SEYMOUR, *The Bulletin*, San Francisco, Dec. 6, 1920.

His tone is steady, firm, warm and round, filled with emotion and always beautiful. His bowing is a delight. He made even the chords and octaves, which are usually nothing more than vicious scrapings of the bow over the strings, seem exquisite music.—GEO. C. WARREN, *San Francisco Daily News*, Dec. 7, 1920.

Raoul Vidas to the audiences who will hear him on this tour will prove a discovery. Not only is he distinguished by his fluency of technic and his energetic bowing, but there is a thrilling quality in his playing which proclaims his musical soul.—*Palo Alto Times*, Dec. 4, 1920.

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QUALITIES UPON WHICH THE PERFECTION OF CHORAL SINGING DEPENDS

By

John Warren Erb

In this age of specialization, when the development of the individual in art and music has advanced to the highest degree, the perfection of the mass, in choral singing, has been sadly neglected.

A chain is no stronger than its individual links; likewise, perfection in the ensemble of a chorus depends upon the quality of its individual members. They cannot be of value, or give an intelligent response in a choral ensemble, without possessing an understanding, not only of notation, but also of the principles of diction and tone placement. In this respect they need not be so proficient as soloists; but each individual in the chorus should know how to produce all gradations of tone, from the softest pianissimo to the tonal breadth required for a climax, and all members of the chorus should be able to do this in the same manner. In this way only can perfect ensemble be obtained; in this way only can the perfection of contrapuntal singing, requisite for Bach and Handel compositions, be secured.

On this point, the attitude of most choral conductors is superficial. A mere reading of notes usually suffices, with little or no regard for tonal valuation or diction.

Another point of deficiency in choral perfection is the matter of accompaniment. The question might be asked, "When is an accompaniment not an accompaniment?" and answered, "When it is a nuisance." In other words, when an accompaniment is not in every way a support, it is a hindrance, and a most serious one.

Creative artists, such as Kreisler, Sembrich, Fremstad and others, demand of their accompanists not only superlative musical ability, but also a mental co-operation and assistance in portraying their conception of the work which is to be presented to the public.

A great artist, with whom I have been associated, defined my relationship to her work by saying, "You paint the picture and I tell the story—and woe to my story if you do not create the proper atmosphere!"

Likewise in the presentation of a choral work, the accompaniment has much to do with its success, which can either be made or marred by the atmosphere thrown about it. It is impossible to create the mental atmosphere of support necessary for a Bach cantata or Handel's "Messiah" by the employment of a group of even the most excellent musicians, who have no interest in the work beyond their pay, no conception of the work to be presented and no interest in its production, except to play the notes set before them. What solo artist would risk presenting his work to the public, with such an accompanist, even though an excellent pianist, as his support?

One has only to hear the Bach Choir at Bethlehem, under the efficient conductorship of Dr. Wolle, to note what remarkable choral unity can be accomplished. But notwithstanding all the careful rehearsals, by Dr. Wolle, of the group of most efficient instrumentalists, who have comprised the Festival orchestra for years, one is impressed with the feeling that the orchestra seems not to be a part of the wonderful atmosphere of the Festivals, but something "tacked on." The spiritual mental animus of the words of prophets, the diction and histrionic values should not be marred by the jangling accompaniment of many instruments, serving usually to cover up deficiencies in choral training, bad tone work and imperfect diction.

To produce a perfect ensemble, the conductor must be able to gain a proper perspective of his work, by rising *mentally* above it. Though he be conscious of all the detail work that has been accomplished through the foundation structure of his rehearsals, even as the solo artist must rise above details, and see all things in their proper relationship, accompaniment included, and must elevate above all else the spirit of the composition.

Critics and public have been accustomed to hearing choral productions with certain traditional characteristics, and always with the same deficiencies. They have criticised, but without offering a solution. They have sought a perfect ensemble, without realizing that its attainment requires absolute unity of sentiment or harmony of thought among all involved.

"Ensemble" means *together*, and perfect ensemble is possible only when



there is mutual sympathy and appreciation of the message to be sent out, by the players or singers. It involves complete unselfishness on the part of each person interested, to convey the message to the audience.

In this age, when all is recognized to be "thought," and *thought expressed*, we are happy to stand in a new era, and see the shackles of old-time opinions broken, and to understand and emphasize the words, "Let us break their bonds asunder." All things must be made subservient to the spirit of the hour—the spirit or thought behind all words and things. It is not with a spirit of daring, but of pleasure, that we stand for an art whose perfection has been neglected. The work of the Oratorio Society of the New York City Christian Science Institute is being done from the highest musical, as well as spiritual, standpoint. "Their sound is gone out into all lands." Our effort is to achieve a perfect ensemble, by such a unity of spiritual thought as will produce, at the same time, the best musical results. Each individual unit of the chorus strives to attain the spiritual conception of the work, and understand its message.

The absence of an orchestra, for the present, from our public productions, is due to the fact that we consider the employment of men disinterested in the works produced, not to be a suitable support for their presentation. It would be impossible to combine with such a chorus an orchestra composed of individuals who have no conception of the spiritual interpretation which is demanded. Every one connected with our Oratorio work and our concerts is a Christian Scientist, and is striving to build character on a spiritual foundation.

Our recent performance of "The Messiah" at Carnegie Hall was without orchestra, for the reasons stated. Since all authorities are unanimous in the opinion that Handel's conception of "The Messiah" was from a vocal, and especially choral, standpoint, this was not amiss. One authority of Handel's day says: "He was a superb master of vocal and choral writing." That his own orchestration of "The Messiah" was not as conspicuous an achievement and not suited to the orchestras of later days is evidenced by the fact that several noteworthy revisions of the instrumentation have been made, ranging from Mozart through Franz to Ebenezer Prout of our own day.

—Advertisement

Golden Opportunity Fails to Move Talented Artist-Pupils

Contest of Federated Musical Clubs Arouses Little Interest—Talent in Hiding Ignores Attractive Prizes—Mrs. Cowen, District Chairman, Appeals to Teachers for Help—Some Clubs are Apathetic

THE professional musicians' contest of the National Federation of Musical Clubs is not arousing sufficient interest in the right quarters, according to Sada Cowen. At least this is the position in the Empire District—a contest division that embraces Connecticut, New York and New Jersey—and Mrs. Cowen, who is chairman of the contest committee in this Eastern district, is anxious to see a response that will give American trained musicians of exceptional talent an opportunity of competing for prizes that mean so much to the artist who is anxious to prove his or her merit to the musical public. Mrs. Cowen desires to secure the co-operation of the finest teachers of the metropolis and other parts of the district with which she is concerned, so that the Eastern States may send truly representative nominees to the final test in June next. The preliminary local test is to be conducted at Aeolian Hall, New York, the use of which has been given by the Aeolian Company for the mornings of March 28, 29 and 30.

It is a singular thing that Mrs. Cowen, who is earnestly devoting herself to the work of the contest, should be constrained to make this appeal for assistance in reaching the really talented people to whom the prizes would afford great benefits. This is the fourth biennial contest of its kind for young professional musicians, and it has been well advertised by the previous competitions and the propaganda work of the Federation. Yet, in spite of the advantages offered, it would appear that talent persists in hiding its light under a bushel.

Advantages Offered

Mrs. Cowen is well known as a pianist, and she has the artist's viewpoint in this matter. She is anxious to unite all who could be of help in the effort to make the most of the situation. As an artist she recognizes the distinctly favorable position of the prize-winner who is launched upon a career as concert artist under such happy auspices.

There are three departments in the contest—piano, violin and singing, with male and female subdivisions in the latter case—and each of the four national prize-winners receives a cash award of \$150. Then, a series of appearances in concert before the federated and other clubs of the country is arranged, a fee of \$50 being paid to each artist for each appearance. The winners of 1919 had a tour of thirty-five concerts, but in connection with this year's contest it is hoped to conduct a longer tour of a nation-wide character. Further, the successful competitors appear in concert at Aeolian Hall, New York, and Kimball Hall, Chicago; also at the Lockport Musical Festival; and they are given a considerable amount of advertising in the musical press. These are the advantages offered to the American-trained musician, and Mrs. Cowen and her co-workers desire to see the most worthy come forward as claimants.

The members of the Empire District Committee, like their head, are enthusiastic about the competition, and they are working hard to awaken interest in the proper quarters. Mrs. Cowen accepted her office some months ago, actively identifying herself with the Federated Clubs for the first time, and she has given herself wholeheartedly to her task, speaking before clubs, writing, and drawing up plans to promote the success of the contest in her district. The fact that she is disappointed with the results so far has not discouraged



Sada (Mrs. William) Cowen, District Committee Chairman for Federation of Musical Clubs Contest, Who Appeals to Artist-Pupils to Compete

her. She emphasized the value of the work and appeals to the music teachers, those with artist pupils, to help her.

Co-Operation Lacking

"We are not getting the co-operation we should get from the teachers," she says. "Applications are coming forward from would-be contestants, but the applicants are not of the right material in many cases. I do not know how the other districts are progressing, but here the situation seems a little anomalous. New York has so many teachers and artists of exceptional talent, and there should be any number of artist-pupils who are anxious to get such a chance as the contest offers. This is not a students' competition. We want artists who are ready to begin their careers ready to step on to the platform, not to experiment, but to give the public what it wants. Unless we can get these artists, American artists of the highest type, I am afraid this district will be entirely out of the national tests. The music clubs should concentrate on this matter and give all the assistance possible. Some of them are a little too apathetic; too intent on other matters, when they should be earnestly co-operating with their committee to make the contest a success."

The sympathetic attitude of Mrs. Cowen is shown by the way she has received applicants in connection with the contest. Of some 200 who have come forward she has personally heard fully one-half. "Only a few of these have proved eligible," she declared, "for only the legitimate artist and not the music student will be able to carry off honors in this contest." The situation has not been without its humors, and while Mrs. Cowen is intensely serious on the subject of her work, she has yet a ready appreciation of the case of the young lady from an up-State town who wrote that she had not had much training, but her friends had assured her that she did not need it; she had studied for seventeen weeks at a local conservatory and the teachers declared her finished; her friends accounted her a wonder. Mrs. Cowen did not know whether to believe the teachers or the friends.

P. C. R.

Dambois in Unique Concert

CHICAGO, Jan. 8.—A unique concert was given in Orchestra Hall Wednesday night, in which Maurice Dambois, the Belgian 'cellist, was one of the soloists and the Duo-Art reproducing piano was the other. Mr. Dambois played on the 'cello while the Duo-Art reproduced the piano accompaniment that he himself had played for it. The Duo-Art showed itself an important soloist, too, and Dambois proved himself as much at home on the piano as on the 'cello. As a 'cellist Dambois disclosed a silky, warm tone, with a great deal of fire. F. W.

Chicago Herald-Examiner:

"The young contralto gave a stunning program, full of stupendous vocal difficulties, but she absolutely was mistress of the situation and gave a remarkable exhibition of virtuoso singing.

"As she sings today, Sophie Braslau's performance can be equalled by but one or two contraltos, and not easily surpassed by any."

Montreal:

"Miss Braslau's voice first reminded one of the deep organ possessed by Clara Butt, and then of the brilliant tones we used to hear when Schumann Heink sang. It is a glorious voice, a voice that is all life and warmth, a voice that rings with youth and health and strength."

Washington Post:

"Miss Braslau displayed a beauty of tone and wealth of color, with a temperament of real depth and fire. Her voice is a rich, pure contralto of surprising range, and with almost unlimited power. It may be likened to no voice except that of Mme. Schumann Heink."

Kansas City Times:

"Last February, the young contralto pleased a Fritschy audience so well that she was engaged to open the series at the Shubert Theatre yesterday, with the result that extra chairs were required to accommodate the audience.

"After paying her respects to the classics in the 'Semiramide' aria, which she sang with much splendor of tone and style, Miss Braslau launched into the new songs with the same sort of relish young painters feel when they attack with the free brush stroke and lavish color of the modern school ideas that are a bit out of the range of classic art. The completeness with which Miss Braslau gives herself to her program, and her obvious sincerity and self-forgetfulness when she is singing, are qualities that cannot fail to endear her to an audience."

SOPHIE BRASLAU

Some criticisms of a tour covering 35 cities

Chicago Journal:

"Sophie Braslau, she of the gorgeous contralto voice and the gift of many tongues, came to Orchestra Hall yesterday afternoon for a song recital. Miss Braslau to-day stands as a leader among contraltos."

Chicago News:

"Her deep and warm contralto never came forth with such clarity and with so much appeal. It also was handled with intelligence and skill, and her recital was a constant delight. All the art of the great song interpreter was revealed by Miss Braslau, and she had to repeat the 'Over the Steppe.'"

Toledo Blade:

"The concert last night must be measured in terms of majesty, and much that is noblest in song was in it. Few artists and no singers have come closer to personal ovations in this city. Not only was the applause vigorously insistent, but it had in it that element of spontaneity that comes when the heart is involved. The evening must be counted one of high and gracious pleasure. The other night in Chicago some one spoke of her as the new Schumann Heink. It is true there is much in the organ that reminds of that glorious voice of ten years ago. And, added to Miss Braslau's resplendent vocal equipment, there is personality whose charm is felt in the farthest corners of the concert hall."

Syracuse Journal:

"Tragic depth and great pathos marked the singing of Miss Sophie Braslau, contralto, when she made her initial appearance before a Syracuse audience of 1500 music lovers. From her throat there comes a voice of velvety loveliness, exceptional purity and beauty of tone that was given great opportunity in the opening aria by Gluck, 'Che Faro Senza Euridice.' Miss Braslau fairly held the audience spellbound until the final note, when a wild burst of applause greeted the singer's efforts."

Syracuse Post-Standard:

"Miss Sophie Braslau, contralto, in making her Syracuse debut at the Mizpah last night was received with a sincerity of enthusiasm that has not been equalled in a long time in this city. Miss Braslau justly triumphed. She is magnetic, remarkably finished at all times and artistic to a degree. There is a richness to her voice, warmth of expression and dramatic fervor, and she possesses a range that puts her in a class by herself among contraltos. She was accorded an ovation."

Dallas Journal:

"Sophie Braslau scored a veritable triumph in her concert Thursday night at the City Hall Auditorium. Every song was enthusiastically applauded, and the young contralto showed her appreciation by responding with five encores, two after her last number.

"From an analytical standpoint, Miss Braslau's voice is faultless. It is the world of feeling which she puts into her interpretations, however, which lifts her out of the ranks of mere singers to that of a true prima donna."

Dallas News:

"Before Sophie Braslau had sung more than a few notes the audience Thursday night at the City Hall Auditorium realized that a genuine treat was in store. She is a prima donna contralto, one of the very few the musical world has ever heard.

"In addition to her marvelous voice she has such an engaging personality that it is easy for her audience to fall in love with her."

Dallas Dispatch:

"Sophie Braslau is a sensational singer.

"Superlatives are needed to adequately convey the impression she made upon an audience of critical concert goers last night in the municipal auditorium.

"A voice of velvet in its softness with bell-like clearness of tone and enunciation, she ranged from the deep organ tones of the real contralto to the thrilling tones of a superb dramatic soprano.

"The announcement is made that Sophie Braslau was immediately engaged to return to Dallas for a concert next season."

New Orleans States:

"Every phrase of her songs was charged with significance and the emotion demanded by the poet and composer.

"She paints with her voice and her palette is composed of rich, warm tones. There is a truly remarkable flexibility, too, which made Handel's 'Furibondo' a rare work of art."

"Mrs. Ethel Cave-Cole, Miss Braslau's accompanist, did exquisite work. Her tone coloring was wonderful; her playing of singular and individual charm."

New Orleans, The Times-Picayune:

"Sophie Braslau, contralto, proved herself one of the great artists of her concert at the Athenæum Wednesday night. She is an artist characterized by a serious-mindedness and a concentration in any community.

"Simple and unassuming in manner, and possessed of a voice that over her audience, the first impression she makes is that she starts to sing, the magnificent quality of her voice and the one of her years."

Tulsa Daily World:

"By her rare interpretation of song, brilliance in tone and delivery, Sophie Braslau, prima donna artist, swept her large audience into it in Convention Hall. The program was one of the best ever given."

"Tulsa's music lovers were out en masse to hear Miss Braslau."

Bradford (Pa.) Star Record:

"Bradford music lovers in large numbers had the rare opportunity of hearing Sophie Braslau, the famous contralto, and to say that they were delighted is an understatement. The voice of Miss Braslau thrilled through the room and a part of the city. Each syllable penetrated the silence, borne on a tone so clear and so full of meaning that the listener marveled. The listening crowd held its breath—the song was so perfect."

"It would be difficult to enter into a description of the voice of this gifted woman's voice. It would throb with unutterable beauty, and could scarcely be heard, and suddenly rise in rapid succession with sudden power and passion which electrified the audience."

New Brunswick Sunday Times:

"A large number of New Brunswick's music lovers were present at Ballantine Gymnasium on Thursday evening of last week to witness the performance of Sophie Braslau. Her singing was testified to the approval of her audience and was a splendid success. The most successful music course ever offered in this city. The young artist's singing was a qualified delight by her superb and expressive singing."

Charleston Post:

"Singing to an audience which left nothing to be desired, Sophie Braslau, contralto, gave a most beautiful performance yesterday afternoon at the Victory Theatre. Miss Braslau sang in a beautiful manner in which she sang the lowest and the highest notes with equal ease and technique."

San Antonio Express:

"A large and admiring audience left Beethoven's 'Nature's Adoration' of Beethoven her broad, free, and unquestionably lay claim to the most marvelous interpretation of the Mousorgsky, done in the Russian tongue, 'In the Forest' as the 'Miracle of All,' was a superb demonstration of vocal power and technique."

Athens Messenger:

"No artist could have launched the Women's Music Club of Athens, Miss Braslau, contralto, Friday night in the College Auditorium."

"Miss Braslau is the possessor of a voice to which few girls and ranks with Louise Homer and Mme. Schumann Heink. Her expression of feeling were marvelous. She lived every note of her songs, from the simple little ballads and folk songs."

Detroit Free Press:

"In the many appearances Sophie Braslau has made in this city, her vocal power has never been displayed in better manner than Thursday evening in Arcadia. Braslau today is in full command of her unusual vocal gifts. Her voice has taken on a deeper, darker color than she has before displayed here, and her poise, the finish and distinction of her work, her beauty of diction and keen intelligence in interpretation were magnificently set forth."

Washington Times:

"It is a big dramatic contralto of a quality that haunts one in memory, and it has an individuality that suggests no comparison but that will signalize this young artist of America, possessed as she is with the temperamental warmth of Russia or Poland. Her singing is sure, broad, rarely pure in intonation, with a warmth that makes it as full-orbed as the 'Sun' she made to 'shine, shine' in the voluptuous song of Kernochan, 'We Two Together.' Her range is broad, her deep voice vibrant and her 'tone color' filled with imagery in appreciation of her music. And her enunciation is quite flawless."

New Orleans Item:

"Sophie Braslau! Truly a name to conjure with in the world of music! Sweet with simple charm, richly endowed vocally, and possessed of every qualification necessary to produce a great artist, she at once won her way deeply into the hearts of the cognoscenti and dilettanti alike. Her voice once heard will always be remembered. Rich and soft and creamy, resonant, velvety in its smooth fluency, it reaches and stirs the innermost depths of her auditors."

"But great as is her voice, her use of it is equally great, and reveals at every turn the most consummate artistry. Add to these possessions a temperament that recognizes and feels dramatic values with a fervent intensity and presents every mood in its vivid living essence, so that one is bound to tread with the singer through the beautiful vistas that open up as she sings, and we may make obeisance to one of the greatest artists a New Orleans audience has ever been privileged to hear."

BRASLAU

cities September 27 to December 19, 1920

Topeka Daily Capital:

"Superb seems the best word to describe her voice in its range and flexibility, and in her conception and rendition of her numbers. Her dramatic expression in the second group of songs was especially fine. Miss Braslau certainly must have been gratified by the applause following each number, which many times became an ovation."

Columbus (Ga.) The Enquirer-Sun:

"Charmed and delighted, as few Columbus audiences have ever been, was that which sat for an hour and a half in the Springer Opera House last night and heard Miss Sophie Braslau, contralto, render a program which, in variety and style, is seldom equalled, and there was no moment of the time that was not one of thorough enjoyment, for Miss Braslau is an artist superb in her art. Her voice is rich, pliant and exquisitely colored to every emotion, and she thrilled her audience last night as only one possessing such rich vocal endowments could have done."

"Of charming personality, ease and grace, and an interpretative ability that is rarely equalled, Miss Braslau at once captivated her audience."

Houston Chronicle:

"Glorious in range, quality and volume, the voice of Sophie Braslau was heard last night at the City Auditorium in a program which set off to perfection the possibilities of her vocal powers. Two big arias, the Russian Jewish folk song, 'Eili, Eili,' and groups of 'just songs' comprised the numbers offered by the young singer, and each was given with thrilling effect."

Jonesboro (Ark.) Tribune

"A representative audience of the music lovers of Jonesboro had the pleasure of hearing the greatest artist that has ever been in this city, last evening, when Sophie Braslau sang in the Empire Theatre. Miss Braslau has a most engaging personality, with a winning smile. She walks right into the hearts of her audience before she sings a note, and when she sings—words are inadequate to express the beauty of her voice. She has a truly remarkable range, singing with equal ease and finesse the heavy numbers of Beethoven, Handel, Gluck and others as she does the lighter numbers. Her voice is brilliant, scintillating and colorful, her deep contralto notes are wonderful, yet she takes high notes with the ease and clearness of tone as if she were high soprano."

Waterbury Republican:

"Her appearance last night was greeted by the big audience that always welcomes her, and this audience had the pleasure of pronouncing her voice, always magnificent, more beautiful than ever. It is richer, fuller and more flexible than it has ever been and flows from her throat like gold. Miss Braslau's extraordinary dramatic sense puts into this colorful organ all the intensity of feeling for which a contralto voice is so well adapted. Her program last night perfectly illustrated her powers."

Savannah Morning News:

"Charming her audience not only by her exquisite voice and accomplished style but by her grace and humor, Sophie Braslau sang last night at the municipal auditorium in a program that was one of the most interesting and beautiful of any given during the concert series last winter and thus far this winter."

"It was an unusual program, with a deliberate appeal to musical taste and interest, yet given with a sincerity and spontaneity expressive of those sound qualities in Miss Braslau's art which are its greatest distinction. For this lovely young singer has not only the rare gift of a beautiful contralto, flexible and strong and in admirable control, but an interpretative gift as rare. One of the great charms of her style is the delicate shadings which give tenderness and even poignancy to a voice whose rich fulness can swell like the tones of an organ."

Winfield Daily Free Press:

"Sophie Braslau, one of the world's most wonderful contraltos, sang at Winfield last night."

"Miss Braslau was in magnificent voice and sang her program with wonderful ease. She has a charming stage presence and seemed to appreciate the very enthusiastic applause of the audience. She gave encores very graciously, responding again and again to insistent applause."

"Her voice is beautiful and powerful, its contralto quality, mellow and smooth. It is one of the great voices of the time without doubt."

"Her appearance in Winfield marks a new epoch in the town's musical life. Not in many years has so great a singer appeared here."

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1 West 34th Street, New York

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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Asst. Treas.; LEOPOLD LEVY,
Secretary. Address, 501 Fifth Avenue, New York.

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 Railway Exchange. Telephone
 Harrison 4553. Margie A. Mc-
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San Francisco: Mrs. Edward
 Alden Beals, 1914 Pine St.

Atlanta, Ga.: Linton K. Starr,
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 Troostwyk, 849 Chapel St.

New Orleans, La.: Helen
 Pitkin Schertz, 1300 Moss St.

Providence, R. I.: Allen
 Potter, 53 Haskin St.

Pittsburgh, Pa.: Harvey B.
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 ments.) Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)
 For the United States, per annum.....\$3.00
 For Canada.....4.00
 For all other foreign countries.....5.00
 Price per copy......15
 In foreign countries......15

NEW YORK, JANUARY 15, 1921

WAGNER RESTORED TO PARIS

Paris waited twenty years after the Franco-Prussian war before countenancing a performance of Wagnerian opera. When finally "Lohengrin" was given at the Opéra it was to the accompaniment of riots and ructions. Mobs fought in the streets and cuirassiers had to use stern measures to disperse them, even to the point of bloodshed. An old woman, a flower vender, was injured in the *mêlée*, and on being rescued inquired petulantly what all the trouble was about. "*En voila une qui ne connaissait pas Wagner*," exclaimed one newspaper writer, amused at the thought that anyone could live and not be violently concerned one way or another.

To-day Paris is more tolerant. Only two years have passed since the latest Franco-German war and "Die Walküre" has been restored to the Opéra, the first opera of Wagner heard there since 1914. This time there were no riots and the only mob in evidence was the one which crowded every inch of the Académie Nationale de Musique. Precautions were indeed taken against possible disturbances in the shape of extra police reserves, but the Place de l'Opéra and the adjacent boulevards remained as peaceful as if "Faust" were the bill. Inside the house enthusiasm was heated, although less than three years ago we were invited to believe that many generations would pass before a Wagner work could again be sung in Paris.

The Opéra has been badly in need of Wagner. He is the great operatic money-maker in France, as he is elsewhere. All the talk of substitutions in the shape of works by Magnard, D'Indy and other home-grown geniuses or war-time martyrs has been—just talk. That is, as far as money goes. Folks may listen to a dull work by a dead hero with the respect due his heroism. But sooner or later they return to their old love. All this may upset patriotic calculations and prophecies, but it brooks no argument. Wagner has come back to Paris, amid the loud acclaim of all save those having products of their own to sell.

ERADICATING A BARBAROUS PRACTICE

Announcement is made that nobody will be seated on the stage at future recitals of Josef Hofmann. The news will be welcome to many serious concert-goers, however much it may inconvenience those so unfortunate as to find all the regular tickets sold. The surprising thing is that such a decision was not reached earlier. The occupation of the stage at recitals of popular artists by the overflow from the auditorium proper represents a practice that has obtained increasing hold in the past few years, one that managers have been able to turn to commercial advantage. The artists themselves appear to have said little about it. But it seems difficult to believe that the practice could have been pleasing to them.

A stage like that of Carnegie Hall will accommodate three or four hundred persons. The revenue represented by such a gathering constitutes an item not to be scorned. Even the smaller platform at Aeolian Hall can be put to profitable use. At first seats on the stage were a last resort, and very infrequently called into requisition. But presently the temptation became too strong to be resisted. Stage chairs for the performances of such artists as Hofmann, Kreisler, Bauer, Heifetz, Novaes, Gabrilowitsch were sold at a somewhat lower rate than parquet seats and, to an extent, in lieu of standing room. But on a number of occasions we have witnessed the mortifying spectacle of seats on the stage confronting an only part-filled auditorium. The sight inevitably suggested the thought that the drawing power of the artist had been overestimated and thus constituted an implicit humiliation.

Most especially approval of Mr. Hofmann's stand will be based on an appreciation of the artist's proper feelings. Anyone who has played or sung knows the strain caused by the proximity of observers. For a pianist to play an exacting program with two or three hundred whispering and curious persons at his very elbow, watching his motions, scanning his face and seeking at close range to pluck out the heart of his mystery must be a nerve-racking experience. It breaks in upon the sanctuary of his thought, it violates his right of self-communion, it prevents him from losing himself in an atmosphere of his own creating, it rudely jars the more intimate and indefinable feelings to which an artist, under the promptings of inspiration, is subject. That such masters as Hofmann, Bauer, Kreisler and Heifetz are able under such conditions to preserve their equanimity and poise despite external distractions is a tribute to their marvelous powers of concentration rather than to any "inspiration" drawn from a mass of people at such uncomfortably close range. Mr. Hofmann deserves praise for taking a firm stand against this condition. Seating the audience on the stage is a relic of artistic barbarism, which no consideration of financial profit can condone.

JUST WHEN IS OPERA GRAND?

If there are those who regard the line between grand opera and opera that is not classified as "grand" as something to be left to the hair-splitting of pedants, they have before them in New York a striking example to the contrary.

Apparently the distinction is not one to be made by the academically minded nor the professorially occupied, but by the sons of toil; and the question, far from being one of dictionary desuetude, is a live issue to the extent that bread and butter—or, at least, silk shirts and more "gas" for the runabout—may be involved.

The stage hands employed by Mrs. Oscar Hammerstein for the musical productions now being given at the Manhattan Opera House have put the query; and they want their answer, it would seem, in dollars and cents rather than in quotations from Grove or other eminent authorities. They are the ones who will eat more soul-satisfyingly, or travel more miles on a Sunday, if opera is "grand" when scene shifters say it is.

In the union agreements it is provided that stage hands and musicians are entitled to a 20 per cent increase in their pay when grand opera is produced. "Hänsel und Gretel," "When the Lark Sings" and "Giroflé-Girofla," as presented at the Manhattan, are the works under dispute. The stage hands aver that Mrs. Hammerstein is giving the 20 per cent extra sort of opera, otherwise known as "grand." The widow of the celebrated Oscar disputes the asseration. It is said that the management paid the men on the grand opera basis for the Humperdinck opera, but declined to do so at the Lehar and Lecocq performances. Later, the demands were met, but the payment was made under protest.

Whatever may be the merits of the dispute, one ordinary test seems to have gone by the board. Evidently there are other considerations, in determining whether or not opera is "grand," than the one which has to do with whether or not it costs seven dollars (plus war tax) a seat.

PERSONALITIES



Photo Bain News Service

Two Noted Frenchmen Meet at Their Most Sacred Shrine

The tie, other than nationality, which binds Jacques Thibaud and Alfred Cortot, is illustrated by this photograph. Whether it is new music or old, it is the ruling passion of the two French artists. The violinist and the pianist are seen together looking over a composition.

Kubelik—Friends and admirers of Jan Kubelik, the famous Bohemian violinist, who was forced to forego an appearance at the Hippodrome in New York recently because of serious illness, have been reassured by word from his American manager, Otokar Bartik, who has announced that the virtuoso has completely recovered.

Julievna—Though it is not generally known, Inga Julievna, the Norwegian soprano, who made her début singing the Inca music of Carlos Valderrama, the Peruvian composer, at the Manhattan Opera House in November, accomplished the difficult task of learning this intricate music in the original tongue in three days' time.

Johnson—Having rid the Auditorium of the claquers, Herbert Johnson, manager of the Chicago Opera Association, seems determined to rid it also of empty seats. Recently, when he was complimented on a number of sold-out houses in succession, he replied that he would only be satisfied "when every seat is sold for every performance for the ten weeks."

Engell—"In no other city do I see so little walking," is a comment which Birget Engell, the Danish soprano, made recently regarding New York. She prefers making her way on foot to riding in a taxi, and recently told of an incident when she walked while a friend rode to her hotel. Subsequently she keenly enjoyed her meal, but her friend admitted a tired feeling and forsook her dinner to rest.

Dreyfus—A postcard received by MUSICAL AMERICA recently from Estelle Heartt Dreyfus, contralto, told of her having been in Spain in December. Mrs. Dreyfus, one of the leading singers of Los Angeles, spent the Summer in Australia with her husband, and made the trip from there to Europe by way of India and the Suez Canal. Mrs. Dreyfus wrote that they would reach London by Christmas, will be in New York in January and back in Los Angeles by February.

Tetrazzini—The American Red Cross Medal of the District of Columbia Society recently was presented to Luisa Tetrazzini, who is said to be the first foreigner so honored. The decoration was given the diva because of her interest in the maimed service men at the Walter Reed Hospital, at the national capital, and for her patriotic services during the war. Mme. Tetrazzini and her concert company gave a benefit program in Washington when fire devastated four wards at the military hospital.

Van Gordon—Here's a new idea for singers who must "train" for the heavy Wagnerian rôles. Cyrena Van Gordon of the Chicago Opera is to sing *Ortrud* in "Lohengrin" and *Brünnhilde* in "Die Walküre." She has found the rôles so strenuous that she has engaged Benny Yanger, boxing instructor at the Chicago Athletic Association, to give her lessons in the manly art; Miss Van Gordon and the "Tipton Slasher" engage in lively glove work about twice a week. The prima donna recommends the exercise to other singers who are seeking to improve their breath control.



Promenades in Illicit Verse at the Opera

By Harvey Gaul

The Diva's Night Off

There they go,
The crepe hangers!
The Death Watch!
The cavil mongers!
Those dogs of critics!
Greasy faces, bilious eyes,
Jaundiced skin and neurasthenics.
Did they like the opera?
Do they like anything—?
Heaven only knows!
I'm mighty glad
This is my night
Off.
Mon dieu! but she sang
A rotten
Kundry.

* * *

The Door Man

Night after night
I take their tickets.
Poor little school teachers,
Over-dressed demi-mondaines,
Under-dressed respectables
Night after night—
And always the same motley
But always different.
"Pagliacci" draws the dagos—
"Oberon" calls the Germans—
"Parsifal" holds the Christians—
"Aphrodite" gets the Jews—
Night after night,
But I never get a chance
To see any of 'em,
Not even
"Il Trovatore."

The Press Agent

She asked me
To write her
A bunch of new stories,
And she picked out the subjects,
This is what she chose—
My Jewels—
My Divorce—
My Chafing Dish—
My Dogs—
My Favorite Books—
(Her favorite book
Is somebody's cheque-book).
Think up something snappy,
She says, about these.
My gosh!
These stories were old,
When Eve was singing
In the Palm Garden
Of Eden.

* * *

Mon Fo'e!

[Times of Detroit, Mich., via Judge]

"But, as an interpreter of his own numbers, he is most eagerly anticipated by the liver of the piano."

* * *

Let Us Hope He Fulfilled Them!

We learn from the Sunday Times of Los Angeles that the second movement of Ippolitoff—Ivanoff's "Caucasian Sketches" "is introduced by a viola solo with obligations by the English horn."

* * *

Maybe She Danced on It

An inspired compositor on the Chicago Evening Post makes Karleton Hackett, the music critic, say in his musical column: "Anna Pavlova's dancing is a joy to the human face."



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BALTIMORE

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address

Editor, The Question Box.

The First American Bohème

Question Box Editor:

Noticing in the answers to questions in MUSICAL AMERICA that "La Bohème" was first sung in English in New York by the Savage English Opera Company at the Casino, Oct. 10, 1898, and the

statement in Baker's Musical Dictionary that "La Bohème" was given its first performance in the United States at Wallack's, New York, May 16, 1898, has led me to examine the reports of the Los Angeles Times on the repertoire of the Del Conte Opera Company, which came to Los Angeles from Mexico City, in 1897. There I find that this company presented "La Bohème" Oct. 14, 1897, and repeated it Oct. 16 and 27, a visit to San Diego intervening between the last two dates. The cast was as follows: Musetta, Cleopatra Vincini; Mimi, Linda Montanari; Rudolfo, G. Agostini; Coline, Gerardi; Marcel, Cesar Cioni; Schaunard, L. Francesconi; Benoit, Fumagalli; Conductor, Pietro Vallini. The fact of the performance of "La Bohème" dating back to Oct. 14, 1897, in Los Angeles, seems one for the historian of American music to notice.

W. F. GATES.

Los Angeles, Dec. 15, 1920.

CONTEMPORARY AMERICAN MUSICIANS

No. 152
Marguerite
Namara

MARGUERITE NAMARA, soprano, was born in Cleveland, Ohio, on Nov. 19, 1891. Her general education was obtained in that city. Her vocal



© Underwood & Underwood
Marguerite Namara

Petrograd, London and Mexico City.

studies were pursued under Breda in Milan and Jean de Reszke in Paris, and she also studied piano under Theodore Wilde and acting under Mottino. Her professional debut was made in Genoa when she sang Marguerite in "Faust," 1909, and she also sang in Milan, Paris, and Mexico City. She made her first professional appearance in New York City in opera comique when she appeared in Lehar's "Alone at Last," which ran for a year, in 1915-16. She has been a member of the Boston Opera Company, Chicago Opera Association, Mexican Opera Company and Gallo Opera Company as guest artist, and has appeared in concert and opera in New York and most of the large cities of the United States. She has also appeared as assisting artist with leading organizations throughout the country, including the National Symphony of New York, the New York Philharmonic under Strinsky, the Philadelphia Orchestra under Stokowski, and others. Mme. Namara is married to Guy Bolton, celebrated as a writer of successful plays. She has one daughter. Mme. Namara makes her home in New York City.

We are much indebted to Mr. Gates for the above correction. It is not always possible to be absolutely accurate about first performances of operas, and in the case of "La Bohème" it is especially difficult as there was a hitch of some sort in the copyright and the work was given more or less indiscriminately until stopped by law.

???

Oratorios for Small Chorus

Question Box Editor:

What oratorio is best for a small chorus to work on other than Haydn's "The Creation" and Mendelssohn's "Hymn of Praise"?

MRS. W. E. MARTIN.

Fort Morgan, Col., Dec. 15, 1920.

Most of the standard oratorios offer considerable difficulties to the small chorus. Short choral works of a religious character that might do, are: Gaul's "The Holy City," Maunders' "Penitence, Pardon and Peace," Stainer's "The Crucifixion," Spohr's "God Thou Art Great," Buck's "The Golden Legend."

???

Cavaliere and Gerville-Réache

Question Box Editor:

When and where was Lina Cavaliere born? When and where did Jeanne Gerville-Réache die? Are the Chicago and Metropolitan Opera companies coming to Boston this season?

GEORGE M. CHASE.

New Bedford, Mass., Dec. 20, 1920.

Cavaliere was born in Rome Dec. 25, 1874. She has not sung in public for a number of years. Gerville-Réache died of blood-poisoning in New York, Jan. 15, 1915. The Chicago company will not sing in Boston this season. The Metropolitan may possibly do so. It is not yet definitely decided.

???

The National Conservatory

Question Box Editor:

There was a question asked of the Question Box Editor in your issue of Jan. 1. The question was: "If a national conservatory is established, will

it be possible for any conservatory to become national? If so, what will be the requirements?" Your answer was: "Your questions are not clearly expressed and are consequently difficult to answer with clarity. A national conservatory would be established and maintained by the national government. We do not see how a conservatory could 'become' national."

If the law permitted, any conservatory could become a national conservatory by complying with the Federal law or laws, just as any state bank may "become" a national bank by complying with the Federal banking law. I believe that Mr. Ulrich had this in mind when he asked the question.

As to the requirements, I presume that Mr. Ulrich meant to ask what the requirements were in order to enter the conservatory. No one can say at this time what the requirements will be. All requirements would be governed by statute, and we must wait until such statute is passed before we can find out how to enter such conservatory.

ALEX. M. JARECKIE, LL.B.

New York, Jan. 4, 1921.

In printing the above letter, the Question Box Editor desires to thank the writer both on his own part and that of the correspondent whose query we hope is finally answered to his satisfaction.

???

Playing Repeats

Question Box Editor:

Will you please let me know whether or not it is the usual custom when orchestral music is being played in public, for the second ending only to be played of sections marked to be repeated when the concert numbers are written for "D.C." or "D.S." Also the reason, if any, for playing concert numbers in this manner.

C. B. HIPPLE.

York, Pa., Jan. 1, 1921.

The playing of "repeats" rests entirely with the conductor though there are certain traditions in the case of certain orchestral works. The signs "D.C." and "D.S." are used only to save space of printed page. Unless a number is of unusual length, it is better to follow the composer's direction and play the repeat.

ON THURSDAY, DEC. 30, 1920

CHARLES MARSHALL

CAUSED A RIOT OF ENTHUSIASM AT THE AUDITORIUM

"MARSHALL'S 'OTHELLO' DEBUT GREAT TRIUMPH"

Chicago Daily News

"MARSHALL WINS OVATION IN HIS ROLE OF 'OTHELLO'"

Chicago Evening Post

"CHAS. MARSHALL SCORES HIT IN OPERATIC DEBUT"

Chicago Evening American

"NEW TENOR SCORES BIG HIT IN 'OTHELLO'"

Chicago Journal of Commerce

"MARSHALL TRIUMPHS IN 'OTHELLO'"

Chicago Evening Journal

"CHARLES MARSHALL MAKES IMPRESSIVE DEBUT IN 'OTHELLO'"

Chicago Daily Tribune

Photo by H. A. Atwell

CHARLES MARSHALL
as "Othello"

Charles Marshall made his American operatic debut in the title role. He was accorded an extraordinary ovation.

CHARLES MARSHALL IN TRIUMPH

Charles Marshall received a most cordial reception last evening. There were ten curtain calls after the first act. He is a big man, with a phenomenal vocal endurance. He also has a robust, virile tenor voice, which has carrying power, and it has also a high range. He made a genuine success last evening.

—Chicago Daily News

"Othello" depends upon the man who sings Othello, and Charles Marshall was a name which yesterday meant little to the people of this town, though today they are earnestly inquiring about him. Mr. Marshall was put to a tremendous test, and he came through with flying colors.

I took it for granted that the management would not have taken such a risk if they had not felt sure of the quality of the man. Verdi's Othello is about the most taxing role in the entire operatic repertoire, and for a tenor to make his debut in this role and on the same stage with Rosa Raisa and Titta Ruffo was in very truth to put him to the proof.

Of course he has a powerful voice, with an unusually high range, for without upper notes of great brilliance no man dreams of attempting this role. The voice is richer and fuller through the middle register than is apt to be the case with these very high voices. The big opening phrases established the fact that he had the voice, and then in the love duet he sang with a sustained tone of mellow quality such as most of these heroic singers cannot manage.

His powers of resistance enabled him to go through the part with only one falter. In the third act for a time his voice lost its vigor, but it was only momentary, and he came back in the final scene with magnificent power. He was not in any way a shouter. His voice was under good control and capable of modulation and variety of tone color. But when it came to a climax demanding volume he had it in abundance.

He gave a fine interpretation of the role. His conception was one of dignity and consistent throughout. In the final act he rose to a pitch of emotional intensity which carried conviction by its straightforward sincerity. Without doubt at a second perform-

ance he would play the part with greater breadth, but it was one of the most brilliant debuts in the history of the company and adds a new name to the list of important artists.

—Chicago Evening Post

Mr. Marshall, coming absolutely unheralded, was a distinct hit. The audience rose to him, and certainly the ungrateful role of the Moor is a test. Its physical demands alone are stupendous, for it calls for a highly colored dramatic singing throughout nearly all of its four long acts, with climax after climax to rise to. But Mr. Marshall did it, and as a result a wire went to New York last night putting "Othello" in the repertoire for the New York season.

—Chicago Journal of Commerce

The choice of an unknown and unheralded tenor for the role of Othello had also whetted public curiosity, so that when Charles Marshall faced his audience to undertake the task of singing this terrifyingly difficult role he was under a double test and strain, that of convincing and winning a new public and doing full justice to the rich possibilities of the score.

We are glad to say Mr. Marshall was a great success.

MARSHALL AN AMERICAN

He is an American, born in Philadelphia. His stage experience has been gained, for the most part, in Italy, when he sang under the name of Marza'e. That is all we know about his past career.

But we need know nothing, for Mr. Marshall won entirely on his present merits, which are considerable.

His voice is something more than the usual lusty operatic tenor; it has an individual clarity of tone quality quite out of the ordinary. The medium is of baritone warmth and volume and the upper tones as far as B flat all rang clarion true, with remarkable firmness and carrying power throughout the range.

WELL SUITED TO ROLE

Physically and histrionically he was well suited to his role. We believe the public shares our hope that Mr. Marshall will become a permanent addition to the company.

—Chicago Evening American

A demonstration of appreciation that contained the elements of a riot greeted Charles Marshall, American tenor, last evening, in his Chicago debut in the title role of "Othello." Mr. Marshall is the operatic dark horse of this season. If we will pause to recall, Galli-Curci impersonated this mysterious and mythical animal a few seasons ago.

Olympian of stature and possessing a voice of incredible power, he was a magnificent, compelling figure as the Moor. Dramatic intensity lies heavy in his voice. In quality it tends toward a baritone. The richest, warmest notes lie in the lower and middle registers. It lends itself to vehement declamation or long sustained melodic lines. It comes from his throat like the blast of trumpet, and yet, with the exception of one or two high tones, one is given the comfortable feeling that he holds a wealth of volume in reserve. His intonation is entirely accurate.

—Chicago Daily Tribune

The biggest sensation of the present Chicago opera season was the instantaneous and complete success of Charles Marshall, American tenor, who made his American debut last night in Verdi's opera, "Othello," with Titta Ruffo and Rosa Raisa.

To count the curtain calls after the dramatic third act became at last wearisome, for the audience would not be denied.

SCORES BIG TRIUMPH

He turned the presentation of "Othello" last night into a personal triumph, and electrified the audience with the power and beauty of his voice and the gripping intensity of his acting in the role of the fiercely jealous Moor.

He dominated the scene every time he was on the stage. His voice rang clear and true above the other singers, giving Titta Ruffo for the first time this season a worthy foil for his booming baritone. With his splendid physique and unfailingly accurate sense of dramatic values, he became for the time being Othello and never stepped out of the role, neither overdoing the acting nor leaving any unpolished edges to his art to grate on the sensibilities of the audience.

—Chicago Herald and Examiner

MARSHALL TRIUMPHS IN "OTHELLO"

Another American tenor walked into the limelight at the Auditorium last night, and by sheer force of merit took what may be a permanent place therein.

He is Charles Marshall, a native of Philadelphia, who made his debut with the Chicago Opera Association on this occasion. Quite as important as the fact of his debut and its success is the further fact that it was in the title role of Verdi's "Othello."

The event occurred last night, and by the end of the first act Marshall was a personage. He is a big artist, physically, vocally and temperamentally.

If you care to see a striking, a really magnificent stage picture, go to "Othello" the next time it is played and watch for Marshall's entrance in the last act.

As Marshall stands there in the dim light, head thrown back, his curved sword in his hands, there is everything of the poetry and tragedy that Shakespeare intended to convey, the last desperate strain of the nerves before the act of murder.

And if Marshall was a giant of an Othello, Ruffo was a giant of an Iago. The drinking song of the first act was a test for a baritone of the highest rank, and Ruffo was nothing short of disdainful in the ease with which he dashed through it.

Then came the dramatic scenes with Othello. He was wise, cunning and malignant at once. Not the scoffing humorist of Shakespeare—Verdi's Iago is not that kind of person—he never for a moment lost sight of the intention of enmeshing Othello or allowed you to lose sight of it. And when finally, his foot on the unconscious Moor, he delivered the Italian equivalent of "Behold the lion of Venice," the sinister triumph of voice and expression was another of the opera's big moments.

Add to these two the sweet dignified Desdemona by Miss Raisa, a secondary role, perhaps, but a primary one as she did it. A lovely singer, a lovely figure, tragic when her castles toppled about her, persuasive always—this was Miss Raisa.

If time and space permitted there would be other words for the excellent performance of the minor roles by Maria Claessens, Lodovico, Oliviero, Jose Mojica, Teofilo Dentale and Sallustio Civali. Pietro Cimini was fully in the mood of the performance and did by far the best conducting of any occasion when he has been upon the stand.

Amelita Galli-Curci will bid farewell for the season tonight, closing her engagement as she began it—with the title role of "Lucia di Lammermoor." Alessandro Bonci and Giacomo Rimini will appear with her.

—Chicago Evening Journal

CHARLES MARSHALL

CHICAGO OPERA ASS'N

AUDITORIUM THEATRE, CHICAGO

World Awaits Musical Messiah, Says Friedman

Distinguished Polish Composer-Pianist on First Visit to This Country—The "Great American Composer" and Contemporary Foreign Geniuses—Audiences Much the Same in All Countries

IGNAZ FRIEDMAN, the Polish composer-pianist, arrived in New York last week to make his first visit to the United States. He will remain here for a short time only as engagements in South America necessitate his going to the Southern continent very soon.

"I have played in every country in Europe," said Mr. Friedman, "except the very smallest one, Montenegro, and I have also played in South America before, so that it is pure coincidence that I have never been in your part of this hemisphere before this visit."

"I am naturally very curious about the American public, their attitude towards the artist and towards music in general. America has developed with such astonishing rapidity in every way, musically and commercially. Also, I believe the American critics are the best in the world and certainly as far as performers are concerned, the United States has produced as great singers and pianists as any of the older civilizations."

"Then why do you suppose we have not produced a great composer?"

"Ah, that is hard to answer, for it almost borders on the region of the psychic. There does not seem any reason why America should not produce a great composer, for she has held her own in creative art of other kinds, painting and sculpture, not to mention mechanical things. It may be a matter of tradition, that music has not yet become a part of the daily life of the American from his earliest childhood, but then, on the other hand, so much of your country is made up of stock from older civilizations, there seems no reason why they, in com-

ing to this side of the Atlantic, should not have brought their traditions of that sort with them as they have in other things. Then, too, your composers have all the advantages of study both here and on the other side and the great accumulation of music of all nations. The great American composer may arrive at any moment.

"As a matter of fact, I understand that within the last few years, quite a number of young composers have started up throughout the United States, who are doing particularly good work, songs especially. Possibly some of them may develop into the great American composer. I am especially anxious to hear some of their songs."

"After all, if it comes to a matter of producing great composers, it cannot be said that any very startling geniuses have appeared in Europe recently."

"What about Schreker?"

"Clever, a good musician with real feeling for the stage, but certainly nothing that he has put out so far can entitle him to be called a genius. His orchestration is skillful, and he has a feeling for melody in what is known as the 'modern' style, but it seems to me that he has not yet crystallized his talent. Then, he will write his own librettos and they are pretty poor. As a matter of fact, I think that Europe, as well as America, is waiting for the musical Messiah."

"Have you found any great differences in the public in the different countries in which you have played? So many artists say that in America, audiences are about the same everywhere, whereas in Europe, the countries being smaller, they differ widely."

"That has not been my experience at all. I think that the respect for art



Ignaz Friedman, Pianist, Who Is Paying His First Visit to the United States

among people who are really interested in art is the same everywhere. I think the public's taste in music changes from decade to decade, but I don't think there is a great difference in different countries. So, I hope they will like me in America wherever I play and that they will want me to come back soon again for a longer stay." J. A. H.

C. L. Wagner Resting in South

Charles L. Wagner, the New York manager, has gone South on the advice of his physician for a period of three weeks to recuperate from the nervous strain of a strenuous season.

LEO ORNSTEIN HOME

Pianist Returns to New York From Brilliant Havana Success

Returning to New York, Leo Ornstein, pianist-composer, had many interesting things to tell a representative of MUSICAL AMERICA about his trip to Havana. Despite the general conviction that Latin Americans care for nothing in music but opera and light instrumental music, Mr. Ornstein ventured on serious programs and won a big success. About 2000 persons were present at his first recital, for which the hall was but half filled. Four thousand heard him at his second concert, and many were turned away. Mr. Ornstein played classic works almost exclusively. Only one of his own compositions, "Impressions of Chinatown," which had to be repeated, was on his list. By far the best applause of his second evening was won with the Beethoven "Appassionata" Sonata.

"In Cuba," Mr. Ornstein says, "it seems to be the rule to give an encore after each number when the applause is very hearty. This I did not know and feared to have 'got in bad' when I learned this, after having reserved my encores for the end of the program. Talking to some of those who had attended my concerts at a big reception arranged for Mrs. Ornstein and myself, I found out that my offense had been pardoned, at least by the element in the audiences which had the background of North American training. I was astonished at the number who had studied at our conservatories. Among the women of the upper classes, education in the States seems to be almost a rule. Almost every lady I met had attended one of our women's colleges."

English Prima Donna Weds Bridgeport Man

BRIDGEPORT, CONN., Jan. 5.—Mary Fleming, prima donna of the Carl Rosa Opera Company of London, England, was married recently in this city to Clarence C. Klein, son of the Rev. P. H. Klein, pastor of St. Paul's Lutheran Church. The marriage took place at the church, the groom's father officiating. The church choir, under direction of Otto Paul Schubert, provided the music. E. B.

"Recalled the Artistry of Jascha Heifetz"—New Haven Journal-Courier, December 18, 1920

GUTIA CASINI

∴ THE RUSSIAN 'CELLIST ∴

The Press Unanimous in Praise of His Art This Season



Ruth Miller in Chicago Tribune, November 1.—GUTIA CASINI PROVED HIMSELF TO BE POSSESSED OF MASTERLY PHRASING, AN INFALLIBLE LEFT-HAND TECHNIC, SPENDID BOWING, EXQUISITE INTONATION AND A TONE OF A WARM, MELLOW RICHNESS.

James H. Rogers, Cleveland Plain-Dealer, December 14.—HE IS A VIRTUOSO OF THE FIRST RANK WITH A SUPERB TECHNIC, ONE THAT MAKES LIGHT OF THE MOST FORMIDABLE DIFFICULTIES. HE PLAYS WITH IMPECCABLE STYLE AND WITH DELIGHTFUL EXPRESSION. WE MUST HEAR MORE OF CASINI.

Pittsburgh Dispatch, Nov. 12.—A MASTER CELLIST OF UNUSUAL TALENT.

Lincoln Daily Star, November 4.—THE FINEST HEARD IN LINCOLN. IN HIS PERFECTION OF TECHNIC HE IS TO BE FAVORABLY COMPARED WITH HEIFETZ, THE VIOLINIST.

Columbus Dispatch, November 9.—HE PLAYED WITH WONDERFUL TECHNIC, A BEAUTIFUL TONE AND DISCLOSED HEIFETZIAN PYROTECHNICS.

Ft. Worth Star Telegram, Dec. 4.—CASINI IS A GENIUS.

Birmingham News, December 7.—HE IS A THOROUGH MASTER OF ONE OF THE MOST DIFFICULT INSTRUMENTS AND NOT ONLY HAS THE TECHNIC BUT ALSO KNOWS HOW TO PUT SOUL AND FEELING INTO HIS BOW.

Olin Downes in Boston Post, December 20.—THERE ARE PLAYERS WHO COULD NOT PLAY THE ARRANGEMENT OF SARASATE'S "GYPSY SONGS," A PIECE REQUIRING MUCH TECHNIC AS WELL AS INTONATIONALLY RHAPSODIC AND EXTRA-VAGANT MANNER AND ALSO PLAY THE SCHUMANN "SLUMBER SONG." HE AFFECTED AND EXCITED HIS AUDIENCE.

Address: Care of CHAS. L. WAGNER

511 Fifth Avenue, New York

ADMIRABLE RECITAL BY ROYAL DADMUN

Baritone's Program Discloses Command of Variety of Style

Royal Dadmun's song recital in Aeolian Hall Thursday afternoon, Jan. 6, was the occasion for much straightforward and convincing good singing. Possessing an excellent, though not an unusual voice, the baritone presented some twenty numbers with vocal and interpretative skill, stressing sentimental and dramatic as well as purely musical values. He exhibited command of a wide variety of style, and his use of *mezza voce* was particularly agreeable.

His first group consisted of Handel's "Sommi Dei," Dr. Wilson's "Wert Thou Much Fairer," Purcell's "I Attempt From Love's Sickness to Fly," Mendelssohn's "There Be None of Beauty's Daughters," and Arnold's "Flow, Thou

Regal, Purple Stream." The Arnold air, with its difficult divisions, was especially well achieved, and well merited the enthusiastic applause which followed.

Two Brahms songs, "At Forty" and "Sunday," and two Grieg, "A Vision" and "Eros," made an admirable second group. The third was devoted to French songs, and the fourth was a more than ordinarily interesting group of present-day lyrics in the vernacular. Two of the "Salt Water" ballads by Frederick Keel were well sung, and the audience would have liked a repetition of "Port of Many Ships." Deems Taylor's arrangement of the traditional "Twenty, Eighteen" also might have been repeated. Griffes's "By a Lonely Forest Pathway" and A. Walter Kramer's "Tears" were salient numbers of the final group. The singer closed his program with two humorously drawn Negro spirituals, "Trav'lin to de Grave" and "Hard Trials." Frank Bibb was at the piano. O. T.

JOSEF FUCHS AGAIN COMMANDS ADMIRATION

American Violinist, in Second Recital at Aeolian Hall, Discloses Marked Talent

The most gratifying feature of the second recital of Josef Fuchs, given at Aeolian Hall on Monday evening, Jan. 3, was the display of marked talent by the young American violinist, who made his debut in November. Naturally, there is much he has yet to accomplish—an artist is not made in a night—but Mr. Fuchs has the essentials, and the development of his gifts should ensure him a prominent place in music. He has a fine tone of even quality, of a color that makes his playing interesting indeed. His bowing is always decisive, and there is nothing hesitant about his fingering, but as a recitalist, he will yet gain more assurance and his interpretations will profit. There are times when the exactness of a work are a little too heavy for his technique, but generally he acquits himself admirably.

The measure of Mr. Fuchs's gifts was shown in the Saint-Saëns Concerto, No. 3, Op. 61, in B Minor. Especially in the second movement, *Andantino quasi allegretto*, was his work notable. He developed a fine, full tone in the sweeping *legato* phrases. To the meticulous ear, he was not always exact in his intonation of passages demanding exceptional left-hand dexterity; he was manifestly in difficulties with the *arpeggio* harmonics; but there were compensations. He opened his program with Handel's

Sonata No. 6 in E Major. There was a group of short pieces in which Dirk Foch, Samuel Gardner, Rubin Goldmark and Moszkowski had representation; which also included a Kreutzer paraphrase by Harry Kaufman, accompanist for Mr. Fuchs, and an able helpmate. The final number was Ernst's "Rondo Papageno." A large audience listened appreciatively to the program. P. C. R.

Kerekjarto Amazes Chicago with His Technical Mastery

CHICAGO, Jan. 5.—Duci de Kerekjarto gave his first Chicago concert in Orchestra Hall Tuesday night. The stream of notes produced from his violin by this amazing artist gave the dazzling effect of a brilliant display of fireworks. The extraordinary command of all the intricacies of violin technique was accompanied by a tone that was at times melting and flowing. "The Nightingale," one of Sarasate's show-pieces, was an extraordinary bit of brilliancy as Kerekjarto played it; and he wrought wonder with feats of fingerwork and digital dexterity in Paganini's "Witches' Dance." Kerekjarto was enthusiastically received. F. W.

Adelaide Fischer and Hugh Duncan Rose in Lakewood Benefit

LAKEWOOD, N. J., Jan. 3.—Adelaide Fischer, soprano, again proved her popularity as one of the soloists at the musicale given for the benefit of the Paul Kimball Hospital at the Laurel House on the evening of Dec. 30. Miss Fischer was cordially received by the

large audience in a program comprising "Un bel di" from "Butterfly," and songs of Sibella, Fowler, Spross, Saenger, Federleir, Poldowski and Strauss, which she sang charmingly with G. H. Federleir at the piano. Hugh Duncan Rose, pianist, scored in piano numbers. Among other appearances listed for Miss Fischer is a joint recital with Mario Laurenti of the Metropolitan Opera, under the auspices of the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music on Jan. 24.

Many Concert Engagements Offered to Marie Sundelius

Marie Sundelius, soprano of the Metropolitan Opera Company, is being booked by her managers, Haensel & Jones, for many important engagements, especially after the close of the opera season. Until then, on account of her many appearances in opera, she is unable to accept any engagements more than eight or ten hours distant from New York, except in special instances, so demands for her services must be temporarily refused.

Kathryn Meisle Soloist with Quaker City Club

PHILADELPHIA, Jan. 3.—Kathryn Meisle, contralto, appeared as a soloist in Handel's "Messiah" presented by the Philadelphia Choral Society at the Academy of Music on the evening of Dec. 30. Miss Meisle sang charmingly and was especially effective in her solos, "He Shall Feed His Flock" and "He Was Despised." Her co-artists, who were likewise cordially received, were Henri Scott, Reed Miller and Eleanor Gerlach.

Musicale Given at Home of C. S. King

An interesting musicale was given before a number of invited guests by C. Stanley King in his New York home on the evening of Jan. 6. An impromptu program was presented in which Ada Turner Kurtz, soprano; Harry E. Arnold, pianist; Winston Wilkinson, violinist, and Mrs. Winston Wilkinson, accompanist, were heard.

Nevada Van der Veer and Reed Miller to Tour West Next Season

Nevada Van der Veer and Reed Miller have just been booked for a five weeks' tour of the Western States to open the early part of next season in Kansas City under the direction of Horner & Witte. The contract for these appearances was closed by Mr. Witte immediately after he had read the reviews of Nevada Van der Veer's New York recital at Aeolian Hall on Dec. 29.

Brahms Club Founded by Leo Braun

The new women's choral society, to be known as the Brahms Club, has been founded by Leo Braun. The officers of the club are Mrs. Leonard Obermeier, president; Elizabeth Dorsey, vice-president; Mrs. Edward F. Webb, treasurer; Kitty Carr, secretary, and Mr. Braun, director. Several rehearsals have been held at the studios of Mr. Braun in the Metropolitan Opera House Building, and the first public concert is planned to take place before the present musical season closes. Thirty members form the nucleus of the organization. A number of choral works of Brahms will be featured on the club's programs.

"ERMINIE" RECEIVES A BRILLIANT REVIVAL

Members of Original Cast and Newcomers Combine in Splendid Performance of Familiar Work

"Erminie" was first produced in America at the Casino in 1886. It was revived some twenty-three years later, and again revived on the evening of Jan. 3, at the Park Theater. Two members of the original cast, Francis Wilson and Jennie Weathersby, appeared in their original rôles, De Wolf Hopper sharing the comic honors with Mr. Wilson and the remainder of the cast being youngsters, save Madge Lessing.

With the best intention in the world, it cannot be said that "Erminie" has held its charm. Its form is fundamentally one of a past generation, and while the plot is a fair one, there is not enough music, and what there is, with a few exceptions, is *demodé* melodically and thinly orchestrated. The lullaby is as charming as ever, and the Good Night chorus would have been had not the conductor, overzealous metronomically, lost sight of the fact that shading is, after all, more interesting to the listener than mere one-two-three-ness.

Of the cast and the production nothing can be said but superlatives. Irene Williams, well known on the concert stage, and for her sterling work with the Society of American Singers, sang delightfully all the music of the name-part, especially the Lullaby. Rosamond Whiteside, as *Javotte*, strengthened the impression she made two years ago in the Gallo productions—that she is one of the best soubrettes that have appeared above the horizon in many a moon. For her, an extra song, "Ohé! Mamma!" was resurrected from some operetta (opinions differ as to whether it was "The Beggar Student" or "The Black Huzzar"). With this she won a victory. Warren Proctor was the *Eugene*, doing all that could be done with a colorless part and uninteresting music. Both Mr. Wilson and Mr. Hopper were their usual delightful selves. Need one say more? The scenery and costumes were beautiful and tasteful to the last degree, but the chorus, both male and female, about as bad as could possibly have been found. The orchestra was very good indeed. J. A. H.

Bruno Huhn's Quartet in Roselle Park

ROSELLE PARK, N. J., Jan. 7.—Under the auspices of the Men's Church Club of the First M. E. Church was the excellent program given here last evening by Bruno Huhn's Quartet. Martha Attwood, soprano; Mabel Ritch, contralto; Judson House, tenor, and Francis Rogers, baritone, with Mr. Huhn at the piano, made a good impression in solo and quartet numbers which included several American songs.

Book Dates for Harold Land

Harold Land, baritone, who appeared in "The Messiah" in Newark on Dec. 29, is engaged as soloist in a Boston production of the work on April 24. On Feb. 8 he is to be soloist with the New York Lyric Club at the Waldorf. On Feb. 15 he appears with the Jersey City Choral. The Newark Music Festival will count him among its attractions on May 7 and 9.

EVA GAUTHIER

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Jan. 15 Rubinstein Club, New York

Jan. 20 Montclair Glee Club (Mark Andrews, Mus. Dir.)

Jan. 28 Colgate University "Nativity" (Stewart)—(W. H. Hoerrner, Mus. Dir.)

Feb. 10 Boston Recital, Jordan Hall, (assisted by Coenraad V. Bos)

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NEW YORK CITY

Nooks of Metropolitan Utilized for "Louise" Rehearsals



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Work Room Scene of "Louise" at Rehearsal in the Thirty-ninth Street Lobby of the Metropolitan

OPERA at the Metropolitan means, among other things, rehearsals and more rehearsals. Some few fortunate ones, including the newspaper reviewers, know something about the dress re-

hearsals of new works and revivals, for the genial Mr. Gatti-Casazza permits them to attend and thus become familiar with a work and its presentation in advance of the first performance. Dress

rehearsals move without interruption from beginning to end, with all the appearance of public performances. Only rarely do artists attempt to conserve their powers by singing half-voice, as many persons seem to think. These final

rehearsals are, to all intents and purposes, as much tests of the fitness of those participating as the "first time" public presentation.

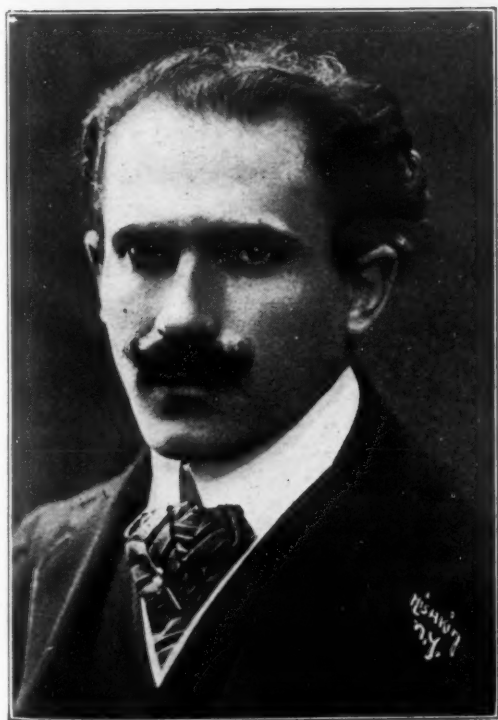
But dress rehearsals, calling for costumes and scenery, lighting effects and all the details of *mise-en-scène*, are not the rehearsals which mean the most labor to members of the company. For weeks before a new work is produced there are group, chorus, and scene rehearsals. These are held in various places besides the stage. Frequently there are group rehearsals in the stage dressing rooms. There is a stage on the roof where much of the rehearsing of the chorus takes place. The women's rest room on the grand tier floor is in almost daily use for rehearsal purposes. The male chorus often rehearses in the foyer on the second floor, whence their music frequently reaches the ears of passers-by on Broadway.

Rehearsals of larger groups frequently are held in the Thirty-ninth Street lobby, where opera habitués expect to find brilliantly dressed patrons stepping in or out of automobiles on opera nights. Doubtless many have noticed the grand piano there, without giving particular thought as to its use. Pianos seem to be everywhere at the Metropolitan, so they have come to be taken for granted.

The photograph of a scene of "Louise," reproduced above, shows a rehearsal in progress in the Thirty-ninth Street lobby. It was taken some weeks ago, before the final stages of the latest of Mr. Gatti's novelties were reached. Principals and members of the chorus are seen, some with scores in their hands, at work on the music and the stage business of the "work room" or *atelier* scene, the second of the second act. Even at this early stage of the rehearsals, realism has been attempted, as the sewing machine against the wall at the left shows. This is the scene which epitomizes the soul of the little seamstresses of Paris.

Of course, Geraldine Farrar, the *Louise* of the cast, will be recognized at the front, in the center. At the same table, from left to right, are seated Flora Perini, Edna Kellogg, Mary Mellish, and Gladys Axman. Anna Roselle is seen just behind Miss Perini, and Marie Tiffany just beyond Miss Roselle. Behind Miss Tiffany is a group that includes Ellen Dalossy, Mary Ellis and Raymonde Delaunois. Samuel Thewman, stage director of the Metropolitan, is standing at the left facing the singers, and Carlo Edwards, one of the assistant directors, is seated, facing the camera. Abert Wolff has been in charge of the music rehearsals. O. T.

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BALANCE OF ITINERARY

January 11	New York (second of Metropolitan Series)	January 28	Toronto	February 16	Minneapolis
12	Newark	29	Buffalo	18	Davenport
15	Philadelphia (second appearance)	February 1	Rochester	19	Des Moines
16	New York (Hippodrome)	2	Cleveland	20	Kansas City
17	Washington	3	Cleveland	22	Tulsa
18	Richmond	4	Detroit	23	Hutchinson
19	Washington (second)	6	Indianapolis	24	Topeka
22	New Haven	8	Cincinnati	25	Omaha
23	Bridgeport	9	Columbus	27	Chicago (second)
25	New York (third of Metropolitan Series)	10	St. Louis	March 1	Pittsburgh
26	Albany	11	Springfield, Ill.	2	Philadelphia (third)
27	Montreal	13	Chicago	6	New York
		15	Milwaukee		(Hippodrome)

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Carnegie Hall, New York

BOSTON HEARS A NOTABLE PREMIERE

"Triptych" of Carl Engel
Finely Played by Gebhard
and Keller

BOSTON, Jan. 3.—The music calendar for the present season was enriched with a concert of chamber music by Heinrich Gebhard, pianist, and Harrison Keller, violinist. Recently they presented the following program: Engel's "Triptych," Bach's Sonata in A Major and Brahms's Sonata in D Minor.

Boston is indeed fortunate in possessing such sterling performers as Mr. Gebhard and Mr. Keller, and such a thorough musician as Mr. Engel. It is doubly fortunate when they arrange to present such an interesting concert of violin and piano music literature. A large and grateful audience, hungering for pleasing variety in its season's musical diet, clearly manifested its enthusiastic appreciation of the musical feast it had enjoyed.

Mr. Engel's "Triptych" (In Memoriam A. H. C., 3-20-19) was given its first public performance. It is a work surcharged with intense feeling and deep sincerity. It discloses, incidentally, Mr. Engel's colossal musical erudition. Its ultra-modern style lends to it an exhilaratingly exotic flavor that must be tasted more than once to be fully appreciated.

In a composition so poignant with emotion, there is a corresponding wealth

of detail, but the organic and dramatic unity is never compromised. What is most striking is the ominous recurrence of the opening figure. Clearly declared at first by the violin and then by the piano, it subsequently reappears with haunting insistence in various guises, but always clothed with a gorgeously rich harmonic raiment. The "Triptych" is a remarkable composition, embodying in its three "panels" dramatic utterances that range from vicious remonstrances with Fate to sublime resignation with its decrees.

In marked contrast, followed Bach's Sonata in A Major, a music that has not yet attained the technical resources and fuller expressions of later developments. Brahms's noble, pensive and philosophic music of the D Minor Sonata completed a well-balanced and instructive program.

Mr. Gebhard's artistry has charmed his Boston audiences year after year. His tone is of singular richness and warmth, coloring a resourceful technique, while his phrasing and interpretations are indicative of the born poet-artist. His tonal painting richly portrayed the glowing colors of Mr. Engel's "Triptych." In the Bach Sonata, he displayed a dainty lightness of touch, subdued yet articulate, as well as a delightful rhythmic feeling. He was masterful, too, in his majestic interpretation of the soul-satisfying, lofty, and serious sentiment of Brahms—a sentiment that is never cloying or maudlin.

Mr. Gebhard was ably supplemented by Mr. Keller, a violinist of distinctive attainments. The latter, too, displayed a rich, singing tone, and a zest for the spirit of the music. Would that Boston had more of such musical treats!

H. L.

Recent Press Comments

JOHN DOANE in Concert Appearances



With Charles Hackett

Hartford Times, Oct. 9th, 1920

Would that all piano playing aspirants for accompanying honors, of whom the woods are full, could have been present to hear how accompaniments can and should be played. Mr. Doane made the piano part a unit in conception and mood with the singer.

With Corinne Rider-Kelsey

Toledo Times, Oct. 22d, 1920

John Doane was as successful in his field as was the singer, displaying an understanding of the soloist's every mood, possible only to a musician of his calibre.

With Marjorie Squires

Dayton News, Dec. 8th, 1920

John Doane at the piano proved anew the charm of perfect understanding between artist and accompanist; his being the merging of song and piano in a manner especially delightful.

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SCHUBERT FINDS PLACE IN BEETHOVEN PROGRAM

Second Departure From Rule of Devoting Concerts to Bonn
Master's Music

For the second time, a program of the Beethoven Association deviated in one number from the all-Beethoven character which has been the rule at its concerts. The previous departure brought forward a number by Brahms. Tuesday evening's concert, the third of the new series, found Schubert represented by his B Flat Minor Trio, for piano, violin and 'cello (opus 99). The Schubert work kept company with five Beethoven songs, one of the earlier sonatas (F Major, Opus 24) for violin and piano, and the quartet in C Minor (Opus 18, No. 4). Artists participating were Eva Gauthier, Efrem Zimbalist, Ernest Hutcheson, Hugo Kortschak, Willem Willeke and Louis Svecenski.

In this program, as played, was much to appeal to the select audience. But the intonation of the string players was not always faultless, and there was evidence of a lack of rehearsal in the quartet. Mr. Hutcheson played beautifully in the trio and again in the sonata with Mr. Zimbalist. Mr. Willeke also was in his best estate as an experienced chamber music player.

Miss Gauthier gave her art and charm to "The Cottage Maid," "T'Intendo," "Mit Einem Gemalten Band" and "Délices des Larmes," the first and third sung in English, the second in Italian, the fourth in French. She also sang in French the Becker arrangement of Beethoven's incomplete "Der Erlkönig." The poem would have rung more true in English, if it was necessary to fore-swear the German original. Her accompaniments were beautifully played by Leroy Shild.

O. T.

Miami Music Club Honors Mrs. Grace Porterfield Polk

MIAMI, FLA., Jan. 12.—With the return of Mrs. Grace Porterfield Polk to her winter home in Miami, the musical life of the city has taken on a new impetus. Mrs. Polk's interests cover a wide range, including the Junior Department of the Music Club, the Miami Beach Music Club which meets at the Eunice Martin School, and the Music Club, of which Mrs. Polk is president. The club gave a reception in honor of

the president, at the Hotel Urmev on Dec. 16. Those receiving were Mrs. Polk, Mme. Driesbach, Mrs. Eugene B. Romph, Mrs. H. Pierre Branning, and Mrs. B. Dungan. The soloist of the evening was Blanch Vivian Jennison, a violinist from Danbury, Conn., who is spending the winter in the city. Olive Dungan acted as accompanist. Mrs. Polk entertained the members of the Polk division of the Music Club for the regular December meeting.

A. M. F.

New York Oratorio Society Secures Bach Choir for Festival Concert

The Bethlehem Bach Choir will be heard in New York again, this time as an attraction of the music festival to be held by the Oratorio Society of New York at the Manhattan Opera House under the direction of Walter Damrosch during the week of March 29. The arrangement has been made possible through the generosity of Charles M. Schwab, who will bring the 250 singers and their conductor, Dr. J. Fred Wolle, to New York by a special train.

Mitnitsky, Russian violinist, who arrived in the United States last month for his American debut and a transcontinental tour, will be heard for the first time at Carnegie Hall, Monday evening, Jan. 17.

OPERA FOR SAN DIEGO

Gallo Forces Provide Week of Admirable Offerings

SAN DIEGO, CAL., Dec. 31.—San Diegans are warm in their praise of the San Carlo Opera Company which appeared in this city during the past week. Their offerings included the popular operas "Carmen," "Rigoletto," "Aida" and "Tales of Hoffmann." That San Diego desires opera is shown by the crowds that attended every performance given by the Gallo forces.

Special mention should be made of the splendid work of Alice Gentle as *Carmen*. Her voice was beautiful and it is doubtful if San Diegans have ever seen the rôle more superbly portrayed.

Vincente Balester, baritone, also created a sensation with his superb *Rigoletto*. Many of the company are well known in this city having appeared here many times before. Agostini, tenor, celebrated the twentieth anniversary of his debut while here, having started his career in this city. Gaetano Merola conducted every performance with unusual success. The chorus, although small, did its part exceptionally well.

W. F. R.



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"Neglected Adenoids Ruin Health and Voice," Says W. A. C. Zerffi

[In offering the following article to its readers, MUSICAL AMERICA does so without thereby necessarily concurring with the views expressed. MUSICAL AMERICA not being a medical journal, it is not possible for the Editor to keep informed upon medical and allied subjects even in their relations to music.]

BY W. A. C. ZERFFI

It is not generally realized that over seventy-five per cent of people have, or have had troubles of some kind with their nose and throat, and further that a large majority of these troubles can be directly traced to the presence at some time or other of an excess of adenoid tissue commonly referred to as "adenoids." That enlarged and diseased tonsils are a menace to health is accepted as a fact by most people, and in spite of the cry that the removal of tonsils is liable to ruin the singing voice, there are thousands of singers who are not only in a position to refute this statement, but can actually prove that their voices have been benefited by the operation. Just how vitally a neglect of the removal of the excess of adenoid tissue may affect the singing voice as well as the health of the individual is not nearly sufficiently realized, and I wish to draw attention to the consequences of this neglect.

The growth usually referred to as "adenoids" is situated on the wall of the throat, just up and back of the soft palate. A certain amount of this gland is always present and it is not until it becomes enlarged that its presence is dangerous. Being frequently present in an enlarged condition at birth, it begins its nefarious career at a very early stage of the victim's life, when by virtue of its location and the fact that the infant lies on its back, it cuts off the air supply from the nose and renders feeding a very difficult procedure. Unless it is detected and removed it is usually successful in bringing about a condition of under-nourishment which at this age is naturally very dangerous. If still undetected it now approaches the most important part of its destructive career. By closing the nasal passages it renders mouth breathing a necessity (not a habit, as parents often are deluded into believing) and by reason of the mouth being continually open, the sides of the mouth begin to drop, pushing the roof of the mouth up, and the front teeth forward. Very soon we have the typical "adenoid mouth" and later the "adenoid face" with its dull, drawn look about the eyes and protruding teeth. Continued lack of sufficient oxygen has meanwhile prevented normal chest development and the general health has suffered. It is not to be supposed that all this passes without notice on the part of the child's

parents, but they only too often comfort themselves with the thought that the child will "outgrow" its troubles, and the horror of anything which sounds like "operation" is strong enough to prevent definite action being taken.

By the time maturity is reached the original "adenoid growth" has usually shrunk to a size small enough as no longer to cause any trouble, but long before this happens it has left its deadly mark upon the unfortunate victim. Crooked teeth, disfigured nose, twisted septum, impaired hearing sometimes resulting in deafness lie in its wake, and under favorable conditions it takes the dentist years and requires operative treatment of the nose before anything approaching a normal condition of the nose and mouth can be obtained. The facial disfigurement is mostly permanent and the general health often irreparably damaged.

Catarrhal Condition Induced

When we approach the question of singing, we find that the habit of mouth breathing brings about a catarrhal condition of the throat which frequently extends to the larynx and renders the vocal organ extremely delicate and susceptible to temperature changes, and unable to withstand even a moderate amount of strain. Further, the encroachment upon the nasal cavities has reduced the available resonance space, and this affects not only the power and quality of the voice, but renders the pronunciation of many words and consonants extremely difficult and even impossible. The irregular condition of the teeth and the fact that the lower jaw frequently protrudes also act as an impediment to clear diction. The space for nasal breathing being limited, the slightest cold produces an almost complete stoppage of the nasal passages rendering mouth breathing with all its dangers an absolute necessity.

If consideration is taken of the fact that all this suffering and misery can be avoided by the performance of an operation so small that it can hardly be dignified by the name "operation," ought we not to bend every effort toward the prevention of these conditions and seek to enlighten everybody upon a question which though it may appear to be unimportant, yet carries such terrible consequences in its wake?

Christine Langenhan Soloist at San Francisco Morning Concert

SAN FRANCISCO, CAL., Jan. 12.—Christine Langenhan, soprano, was soloist recently at one of the Sunday Morning Orchestra Concerts at the California Theater under the local auspices of Selby C. Oppenheimer. Miss Langenhan sang with success "Elsa's Dream" from "Lohengrin" and an aria from Dvorak's "Russalka."

Music-Loving Californians Establish New Department in Long Beach

LONG BEACH, CAL., Dec. 24.—One of the good results of "Music Week" held in Long Beach, Nov. 15 to 22, is the formation of a Music Department in the Community Service, with Lucy E. Wolcott as chairman.

Pasquale Amato, baritone, and Kitty Beale, soprano, were heard here by an appreciative audience recently, the concert being the second of the Philharmonic course with William Conrad Mills, manager. A. M. G.

Allen & Fabiani End Active Fall Season

Allen & Fabiani have recently closed their fall season. Among the most important of their activities has been the presentation of Charles Marshall, tenor, at the Chicago Opera as *Otello*. Among other artists presented by this management in opera last season were Edith de Lys, Joseph Martel, Auguste Perrise, Augusto Ottone, Mary Carson, Louise de Lara, Lemuel Kelby, Alice Baroni, Eugenio Olganoff and Paulo Tuzzo. Alleg Rademar, Russian tenor, recently com-

pleted a successful tour throughout Canada and New England. The Edith de Lys company returned in December from a tour of Canada and the Eastern States, being heard in Haverstraw, N. Y.; Carbondale, Mt. Carmel, Williamsport, Philadelphia and Pittsburgh, Pa., and Toronto, Montreal and many States. Alice Baroni and Armour appeared in Carbondale, Pa.

During February and March Allen & Fabiani will present "Carmen" throughout the Eastern States. The principals will include Louise de Lara and Auguste Perrise.

Hear Donna Easley as Church Soloist

At a recent morning service at the Church of St. Mary the Virgin, Donna Easley, the soprano soloist, was heard in an incidental solo in the "Kyrie Eleison" from the Mass in C of Schubert; in the offertory solo, with chorus, "Sancta Maria," from the Litanies Lauretane of Mozart, and in the Sanctus Benedictus, "Agnus Dei" and "Gloria in Excelsis" from the Schubert Mass in C.

Ziegler Institute Artist-Pupils Give Annual Concert

The annual concert by artist-pupils of the Ziegler Institute of Normal Singing, New York, was given on Dec. 29 at the school. At the conclusion of the concert certificates of merit were issued to the students by Frank Kasschau. Of especial excellence was the work of Edna Robinson, soprano, who sang a group of songs and "Una Voce Poco Fa" from "The Barber of Seville." Others on the program were Gladys Thompson, contralto, who has just returned from a tour with the Dunbar "Robin Hood" Company in which she sang *Alan-a-Dale*; Louise McKelvey, Ida Lachtrup, Amelia Neelen, Rosalind Ross, Mathilda Steuart and Helen Parker. Mme. Ziegler has announced a series of recitals and lectures to be given on nine successive Sunday afternoons at the school. The first took place on Jan. 9, given by Mme. Augette Fôret, diseuse.

Maximilian Rose, violinist, will give his New York recital at Carnegie Hall, March 4.

Anna Case and Jacques Thibaud Open Tours in Providence, R. I.



Artists Photographed at the Stage Door During Concert in Providence, R. I. Left to Right—F. C. Schang of the Metropolitan Music Bureau, Charles Gilbert Spross, Anna Case, Jacques Thibaud, Albert Steinert, Concert Manager, and Richard Newman, Mr. Steinert's Assistant

ANNA CASE, soprano, and Jacques Thibaud, violinist, opened their 1921 tours on Sunday afternoon, Jan. 2, in Providence, R. I., under the management of Albert Steinert. Miss Case and Mr. Thibaud will give four other joint recitals in New England under the Steinert management, appearing successively in Springfield, Worcester, Bridgeport and New Haven. Miss Case will then leave for the Pacific Coast, not returning to the East before the end of April. Mr. Thibaud will fill many recital and orchestral appearances, as well as fifteen engagements with a trio consisting of Bauer, Casals and himself, before returning to France in the middle of April.

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A MEMORABLE WEEK IN PITTSBURGH MUSIC

"Messiah" Superbly Sung, Harvard Glee Club a Revelation, Among Items

PITTSBURGH, Jan. 10.—The quality that differentiated the Mendelssohn Choir's "Messiah" from all other Pittsburgh productions of Handel's work was that it was superlative. The chorus sang as if it were inspired. There were 150 singers and they made the mythical welkin ring. Edith Bideau, soprano, made a most favorable impression. Pearl Benedict Jones, contralto, gave her recitatives and arias in lovely sustained phrasings. Merlin Davies, a Welsh tenor, apparently was afflicted with a cold; his work, however, showed intelligence and familiarity. Frank Cuthbert, basso-cantante, a local singer, demonstrated that he is one of the coming oratorio basses. His singing had style and finish. Walter Fawcett accompanied solos and choruses upon the large Carnegie organ in a masterly fashion. The city is still talking about the marvelous performance that the Mendelssohn Choir gave of this oft-heard work.

On New Year's eve the Harvard Glee Club, under the direction of Dr. Archi-

bald Davison, gave an exemplary performance of male voice singing. They came to town direct from a railroad wreck. Dr. Davison and a number of the boys were badly shaken up; Dr. Davison had to direct the concert bound up in bandages. If those men can sing the way they did, fresh from a nerve-wracking wreck, what under the sun can't they do on their native heath. They offered us the old ecclesiastical beauties impeccably done. They are the one club that we have heard that can sing the classical contrapuntal music in a way that ceases to be a "stunt" and that really has art proportions. J. F. Lautner sang a pleasant tenor obbligato and H. E. Scott played a number of agreeable violin numbers. R. S. Childe furnished dependable piano backgrounds, and M. Grabau registered the organ effectively for the chorale accompaniments. It is to be hoped that the sons of "Fair Harvard" include Pittsburgh in their yearly itinerary.

The International Radio (Westinghouse) did a most interesting experiment Sunday night at Calvary Episcopal Church. They put the entire service, from prelude to postlude, hymns, carols, anthems, creed and sermon on their wireless telephone and sent the service out to a radius of 2000 miles. It was the first time in the history of church services that such an experiment has been made. The organ, violin numbers, and the solo boy's slight trebling registered perfectly.

The Welsh people of Pittsburgh are arranging for a monster international eisteddfod to be held here in 1922. They are planning to bring over Lloyd George, the English Premier, and invitations have been issued to a number of the famous Welsh choruses, which have accepted the invitation. The cash prizes for the eisteddfod will be larger than any heretofore offered. H. B. G.

PHOENIX HEARS OPERA

San Carlo Forces Give Performance There—Local Music

PHOENIX, ARIZ., Jan. 10.—The San Carlo Grand Opera Company gave a matinee and evening performance at the Elks' Theater here Christmas day. The productions were splendidly given, the ensemble and smoothness of execution being especially noteworthy. Consuela Escobar, Bettina Freeman, Vincente Ballester and Pilade Sinagra filled their respective rôles admirably, not alone from a vocal standpoint but histrionically as well. It is to be regretted that they visited Phoenix on a holiday, for such superb offerings should be met with overflow houses, which was not the case. However, the enthusiasm throughout showed the audience a most appreciative one, and the recalls were numerous.

The dedicatory services of the new Trinity Cathedral were fittingly observed with appropriate musical offerings by the Trinity Choir under the leadership of Arthur Smith, organist. The "Messiah" was beautifully interpreted Sunday evening, Dec. 26. The dedication service proper was held on Christmas day, on which occasion the choir gave a program of special Christmas music.

The annual Christmas Festival under the auspices of the Woman's Club featuring the children of members was an especially interesting event of the week. The program included choruses and dances. H. M. R.

Miss Gunn Finishes Busy Month

Several engagements were filled by Kathryn Platt Gunn, violinist, last month. On Dec. 5 she played numbers by Ries, Pilsner and Raff at the Elks' Memorial, Hackensack Lodge, at the First Reformed Church, Hackensack, N. J. On the program with Miss Gunn was the Criterion Male Quartet. On Dec. 16 she played before an audience of Masons at Rockville, L. I. This concert was under the direction of Henry Eskuche, organist of St. George's Episcopal Church in Brooklyn. The morning service at the Congregational Church in Briarcliff, N. Y., was the occasion of her next appearance, on Dec. 19. The same evening she played at the Community Service in Briarcliff. For the midnight Mass on Christmas Eve at St. Paul's Episcopal Church, Brooklyn, Miss Gunn and Mrs. Lucia Eastman, harpist, were the soloists. On Dec. 26 Miss Gunn

played at the West End Collegiate Church in the morning and at the Tompkins Avenue Congregational Church in Brooklyn in the evening. It was also at the West End Avenue Collegiate Church that she played on the afternoon of Jan. 2. She went to Newburyport, Mass., on Jan. 3 to appear in joint recital with Fred Patton on the following day before the Newburyport Musical Club.

ARTISTS STIR LOUISVILLE

Huge Audiences Give Royal Welcome to Flonzaleys and Pavlowa Ballet

LOUISVILLE, KY., Dec. 27.—Two notable events in the Winter Concert Season in Louisville last week were provided by the Flonzaley Quartet and the Pavlowa Ballet Russe. The first brought an overflow house at the Auditorium of the Holy Rosary Academy, and the latter drew 3,500 persons to the Armory, where an immense stage had been erected for the dancers. The Flonzaleys had not been heard in Louisville before and were greeted with pronounced enthusiasm. Their coming was due to the efforts of the Wednesday Morning Musical Club, Martha Young, president.

The greatest enthusiasm prevailed during Pavlowa's performance. The orchestra, as well as the dancers shared in the ovation.

The ballet was brought to Louisville under the local management of Merle Armitage of the Civic Music Series. H. P.

Gives Lectures on Musical Art Principles in Bach

Gustaf L. Becker has resumed his lectures on art principles in music as applied in the works of Bach. The course, which is being presented at his studio, Carnegie Hall, was discontinued for two weeks during the holiday season. Mr. Becker's musical evenings, given monthly on the second Tuesday, have attracted interested attention. His January program was devoted to Chopin and Bach, and one item, played by Mr. Becker, was a little known Fugue in A Minor by Chopin, a work that shows the influence of Bach.

FEATURE MUSIC WHEN MUSEUM IS PRESENTED

Thousands of San Franciscans Listen to Band—Symphony Plays— Middleton in Recital

SAN FRANCISCO, CAL., Jan. 3.—The Memorial Museum, one of the finest in the world, was presented to the city of San Francisco yesterday, by M. H. De Young, who gave the building with all the treasures it contains, making only one condition: it is never to be closed and no admission is ever to be charged. More than 10,000 persons gathered at Golden Gate Park to witness the ceremonies and to hear the music, which was an important feature. The Park Band, under the leadership of Chas. H. Cassasa, played patriotic and national hymns while a quartet composed of Mrs. E. E. Bruner, Lillian Birmingham, Antonie De Valley and Marion Vecki delighted with selections appropriate to the occasion. At the close of the ceremonies the vast audience joined in singing the national anthem.

Enthusiasm greeted the Tchaikovsky "Pathétique" Symphony played by the San Francisco Symphony Friday and Sunday afternoons. Mr. Hertz has given this number each year but never before has it made so deep an impression. In vivid contrast were "Les Préludes" of Liszt and Debussy's "Faun" music.

Arthur Middleton was the third attraction of the Jessica Colbert Course on Sunday afternoon when a splendid program was given at the Columbia Theater. Uda Waldrop was accompanist. E. M. B.

Charles M. Schwab Makes Address at "Globe" Music Club Concert

At its last weekly *Globe* Music Club concert, Charles D. Isaacson, chairman and director, had as guest of honor Charles M. Schwab. His address on the value of musical appreciation to the individual, brought forth enthusiasm from his several thousand listeners. The following artists offered the musical program: Augusto Ottone, basso; Lemuel Kilby, baritone; Jesus Acunea, pianist, and August Perrise, tenor. Mr. Isaacson read a new instalment of his novel, "The Music of David Minden."

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Does Griffes's Sad Experience Await Others?

Frances Nash Points Out False Pathos in Public's Attitude Toward the Late Gifted Composer—How the Need of Bread Blighted His Work—The Part of the Executive Artist in Preparing the Way for American Creative Art

FRANCES NASH, the pianist, did not break virgin soil when she toured South America last summer. But the field is so vast that no tilling to date has more than scratched the surface of it. Kemp Stillings, the violinist, who is now devoting herself to teaching and who

traveled with Miss Nash, has told in these columns how the country as a whole impressed them as being musically about where the United States must have been forty or fifty years ago. Miss Nash has little of general comment to add except exclamation over the vastness of South American distances and the sense which that vastness gave of fathomless resources. She made a specific observation or two which should be more valuable to North Americans, as reflecting new light on the problems of our own embryonic culture.

"Though they are fed full of modern French music, especially in the large centers like Buenos Aires," Miss Nash reports, "the South Americans seemed to think MacDowell shockingly radical. Doubtless they were hearing his music for the first time at my concerts. I don't know how they would react to other American music, for I didn't play any on my tour. My repertoire is not one of indefinite flexibility, to receive novelties with open arms one season and turn them out into the cold the next. I suppose I am what you might call a musical snob, for what I don't enjoy playing to myself and enjoy quite hugely, I prefer not to give in public.

Griffes Caviar to the General

"This is the real reason why I do not program much American music except the Sonatas of MacDowell and some of his shorter pieces, which, by the way, are often more purely the work of inspiration than his longer. Personal enjoyment alone is not sufficient warrant for an artist's putting a composition on his programs. I am very fond of some of Griffes' things, but I do not play them in public very often. The group, for instance, to which 'The Lake at Evening' belongs, is so delicate, so evanescent, that the average audience, which is not delicate and evanescent, becomes restive before it is finished. It is true that they listen with an appearance of rapt appreciation to French compositions as evanescent and a good deal less charming than those of Griffes. But those, don't forget, are French works.

"It is with music as with articles of manufacture. What would be censured as erroneous in the native product is respected as the fruit of superior inventiveness and style in the imported. I know that Griffes' music is being widely played nowadays and that his sad fate is the object of much discussion. If I don't know, I deeply fear that the fate of the Griffes who is dead is not, however, preventing the public from administering the same bitter dose to the Griffeses who are living.

"I met Mr. Griffes some years ago, when Rudolph Ganz had just discovered his music and was advertising its merits among his friends. I can never, I think, dissociate Charles Griffes from the bitterness of wasted effort. The struggle was cruelly sharp for him. You couldn't meet him without realizing that. The want of bread breathed its blight on his work. Gifted though he was, his output was scarcely what it would have been in the case of a European equally gifted. Europe does not feed her young artists on the bread of idleness, but it gives them more than we do ours when it gives them enough to preserve the will to fight.

Vogues and the American Artist

"I am not an optimist, no. But neither would I preach despair. Those who start out on musical careers in America without the handicap of poverty could do a bigger share of the work of preparing the way for the American composer than any number of specially organized movements, it seems to me, if they would only preserve an unflagging honesty in their work. At present, the American executive artist probably tends to take prescribed standards too seriously. When the fashion is to play Beethoven, he is a Beethoven-worshipper. When French modernism is 'in,' he administers large Gallic doses to his public. If an American composer should ride into popular favor, the American artist would play the least of his works with a seriousness just as deadly. I have a no-



Photo by E. F. Foley, New York

Frances Nash, the American Pianist

tion that something interesting might come from American executive artists taking it as their business not simply to live up to standards set by Europe but to formulate new standards from the mass of artistic material which Europe has laid ready to their hand." D. J. T.

The Blochs Play for Alliance

In the Straus Auditorium of the Educational Alliance, a sonata recital was given by Mr. and Mrs. Alexander Bloch on the evening of Jan. 2. To one of the

enthusiastic capacity audiences which attend the concerts at the Auditorium, the artists played the Brahms Sonata in G Major, Ildebrando Pizetti's Sonata in A—a novelty in America—and the Mozart Sonata in E Flat Major, for violin and piano. They were heartily applauded.

LAZARO'S NEW YEAR

Tenor Celebrating It with Strenuous Schedule of Activities

Hipolito Lazaro, tenor, is celebrating the New Year with hard work. Life in the immediate future means for him one series of concerts after another, and by the end of the season, it is predicted, he will hold the Pullman car record for the musical profession. On Jan. 10 he sang in a joint recital with Merle Alcock in Utica, N. Y. Thence he proceeded to St. Joseph, Mo., where he will be heard in recital on Jan. 13. He gives a concert in Orchestra Hall, Chicago, Jan. 16, then returns East to fulfill an operatic engagement in Trenton, singing a guest performance of the Duke in "Rigoletto."

Mr. Lazaro will make his first appearance in Boston this season in recital on Jan. 30 at Symphony Hall, prior to going to Canada to sing at the Auditorium in Quebec, Feb. 16, and at the St. Denis Theater, Montreal, Feb. 10. Return engagements are looming up auspiciously. Montreal was so won by his singing that the Feb. 10 engagement marks the third appearance of the tenor in that city this season.

Another "Redemption" for Mr. Patton

Fred Patton will be soloist with the Reading, Pa., Choral Society in its performance of Gounod's "Redemption" on Jan. 25. He will sing the parts of Jesus and the bass Narrator. Mr. Patton's last appearance in this oratorio was with the Paterson, N. J., Choral Society, on Dec. 2.

GEORGIA MACMULLEN

Soprano



Scores in Concert in Rome, N. Y.

"ENJOYABLE CONCERT
LAST EVENING"

GEORGIA MACMULLEN, SOPRANO,
DELIGHTS AUDIENCE

It was not a large audience that greeted Georgia MacMullen, soprano, in a concert presented under the auspices of the Court Street Congregational church in Haselton Hall on Tuesday evening, but what was lacking in numbers was made up in the demonstration of appreciation. Certain it is that had the music-loving people of Rome realized the treat which was at hand for them, Haselton Hall would have been filled to capacity. Those who attended were fortunate, for the time listening to Miss MacMullen was delightfully spent.

Miss MacMullen is one of the fortunate ones, in having been endowed with a voice of excellent quality which has been brought up to artistic perfection through long study and careful training. Her program was well arranged, varying nicely. She demonstrated that she has great ability, singing eighteen numbers, glancing at the score for one number only, that of the Christmas song.

Her voice is remarkably sweet in every register, her very high notes being reached with perfect ease, the tonal richness of which was exceptionally fine. Her vibrato, trill, glissando, and articulation are those of the artist's fineness. Her charming manner enhances the pleasure of hearing and seeing her while she sings, for she has the most gracious smile and way of acknowledging her appreciation of the greeting by the audience. She is highly accomplished in adapting herself to the many varied songs, making them pleasantly realistic. It is to be hoped that Romans who missed hearing her will have another opportunity. Besides the sixteen numbers on the program, she was recalled so persistently that she sang two more.

—THE ROME DAILY SENTINEL, Wednesday Evening, Dec. 8, 1920.

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THE ALTOONA (PA.) TIMES-TRIBUNE.

"Contributed wonderfully to the success of the program. Her voice has a rich resonance and a power of feeling that suggests a deep understanding of life on the part of the singer and that links her audience with a bond of sympathetic emotion."

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"Mme. Corlew was in fine voice, and her group of songs compelled an encore."

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"Mabel Corlew has a voice of powerful volume and wide range, and much sweetness. All three of her numbers and her encore were beautiful."

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NEW MUSIC: VOCAL AND INSTRUMENTAL

A Real Violin Romance by Samuel Gardner

number, Op. 4, No. 1, earlier than his set of Five Preludes, about which we were enthusiastic last season. Yet this



Photo by Matzene
Samuel Gardner

The creative gift of Samuel Gardner is again evidenced in his Romance (Carl Fischer), for violin and piano, a piece that bears the

number, Op. 4, No. 1, earlier than his set of Five Preludes, about which we were enthusiastic last season. Yet this Romance is not a youthful affair. It is a fine, big, serious outburst, in the main lyrical and pungently harmonized. There is in it a flavor, in key and rhythm of MacDowell's sweet song, "Long Ago." And with this there is, too, a deep Slavic note. For American as he is, Mr. Gardner was born in Russia and the brooding feeling of the land of his birth is in his music more often than not. The piece is difficult to play and is for concert violinists, only.

Three Songs of Merit by Helen Sears The woman composer of America becomes a more estimable personage every year. For to her ranks are added women, who take their art seriously and wish to do something more than write pretty lullabies, attractive *salon* pieces for the piano, etc. Helen Sears gave us evidence in a set of "Variations on a Theme of Scarlatti" for piano that she has a place among the serious women composers of this country. And in her new "Three Songs" (Clayton F. Summy Co.) she re-establishes her claim to attention. She has taken three poems of John B. Tabb, "December," "Phantoms" and "Bird of the Night" and to them she has set music that is truly distinguished. "December" is a dark *Allegro*, C Minor, 3/4, the voice part sustained and broad, the piano part flowing in sixteenth notes, over a sombre bass, a bass that gives the mood of the composition through its deep and telling accents. "Phantoms" is an *Andantino*, G Minor, common time, harmonically curious and planned with a decided individual note. There are no conventional ghostly effects employed, proof positive that Miss Sears thinks for herself. In the final song, "Bird of the Night," *Con anima*, C Major, common time, there is an impassioned climax that ought to commend the song to singers. The piano part is lyrical at the beginning, but it builds up magnificently to the close and serves the voice part admirably.

Miss Sears has put these three songs under one cover. They do not form a cycle. But they would go well together on a program. Singers looking for the obvious will not like them. They are for those who enjoy the art-song of our day, in which the composer does something more than find a tune for a poem. In the matters of form, natural beauty and taste Miss Sears wins our praises. We will, indeed, look forward with pleasure and interest to her further productions. The songs are for a medium voice and are dedicated to Helen Abbott Byfield.

Compositions by Foch, Not the Marshall! "Two Bagatelles" and "The Blacksmith" (G. Schirmer), by Dirk Foch show us that this

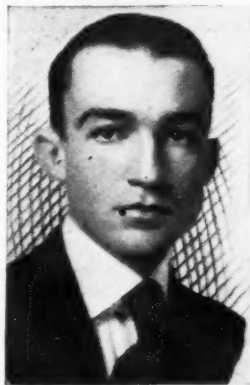
young conductor writes both for the violin and for the piano. The "Bagatelles" are violin pieces, "La Rève" and "Aria Espansiva," both slow movements in G Flat Major, the first an *Andante*, the second an *Adagio*, neither

of them important musically, though they have a melodic lilt that audiences will like.

When he arrived in America in the summer of 1919 this composer's name was Dirk Foch. He is a Hollander. By the time he gave his memorable orchestral concert at Carnegie Hall last spring his name had been transformed into Foch, a military, rather than a musical alteration, it would seem. As for the piano piece, "The Blacksmith," which is called a concert prelude, we are at a loss to know what to think of it. All we can say is that it is not nearly as harmonious as Handel's and so much more pretentious. There is even a dedication to Harold Bauer!

A Texas Cowboy Song à la Guion

Negro spirituals for voice and piano and his piano version of "Turkey in the Straw," which Percy Grainger played so



David W. Guion

not injected anything into it that would mar its original character. His harmonization is straight-forward, free from all flights or fancies and supports the tune in exactly the proper manner. We cannot help thinking that this song when sung by a brilliant singer will make an instantaneous "hit" with an audience.

Pietro A. Yon Presents Us With New Bossi Compositions

To his "Italian Modern Anthology," which already includes the Third Sonata of Pagella and a Tema con Variazioni by Angelelli, Pietro A. Yon now adds three new organ pieces by M. Enrico Bossi, the noted Italian composer and organist. First, we have an Ave Maria (J. Fischer & Bro.), the composer's second piece of that name, a composition in E Major *Andante mosso*, that takes high rank among the Bossi music we know. It is simpler than a lot of things we have seen from his pen, but just as distinguished in its superb workmanship and its fluent and expressive melodic lines.

The second piece, "Solo di Clarinetto" in an *Allegretto*, A Flat Major, 3/4 time, in which a figure is worked out in the accompanying left manual with rare beauty and continence. Less individual is the "Alla Marcia," a good honest march in E Flat Major, 4/4, *Maestoso*, *ma con moto*. Yet as a postlude for use in the church service it will find many an organist anxious to play it. Mr. Yon has edited the pieces in his exemplary manner and in securing them from the composer for publication in America, he has rendered a service to our organists, who can thus obtain them much more easily than if they were published abroad.

A Britisher Scores for String Quartet

The String Quartet, Op. 14 (London: J. & W. Chester, Ltd.), by Eugene Goossens was composed a few years ago. The miniature score of the work

has, however, but recently come to hand. It is without doubt one of the most fascinating pieces that Mr. Goossens has done to date and that is saying a good deal, for we feel that he is one of the younger Britishers, whose name will go far toward a development on the highest plane of English musical excellence.

This quartet is dedicated to the composer's colleagues in the Philharmonic String Quartet of London—an organization, we imagine, which no longer counts Mr. Goossens a member, now that he is a busy conductor and has no time for playing the violin—the first *Allegro con grazia* dedicated to Arthur Beckwith, the *Andante molto* to Raymond Jeremy, the final *Allegro giocoso quasi burlesca* to Cedric Sharpe. The same richness of writing, the same originality in setting down the four stringed-instruments' parts that we have noted in Mr. Goossens's other music for string quartet is again noticeable here. In the final movement he introduces in burlesque manner four measures from an American popular song by Jerome Kern, entitled "You're here and I'm here, so what do we care," and under the music he writes the name of the tune. Mr. Kern ought to feel very proud to have served so distinguished a modernist as Eugene Goossens, even for the purpose of parody.

Piano Impressions by Charles Repper

"Two Impressions of the East" (Boston Music Co.), Charles Repper calls his piano pieces and they are truly so. The first, "The Buddha of the Lotus Pond" is a *Moderato*, F Major, 3/4, conceived along free lines, melodic in a modern way, and beautifully developed. In a certain something it recalls in mood the opening of the final movement of Ravel's "Mother Goose" Suite.

Even finer is the second piece, "Temple Bells at Sunset," one of the most attractive bell pieces we know, one in which the composer has let his imagination take him through the mists that close round about the Buddhist temples.

There is an extraordinary clarity about these pieces, a fine workmanship and admirable taste in the adjustment of details, that will

win them the favor of discriminating musicians. They are at once modern, but unaffected, individual and spontaneous and represent some of the best that is being done in American piano music of our time. Splendid work, Mr. Repper! Neither piece is too taxing technically to play comfortably. "The Buddha of the Lotus Pond" is dedicated to Carl Engel, "Temple Bells at Sunset" to Percy Lee Atherton. A. W. K.

Happy Music for the Organ

"A Christmas Idyl" (with chimes) by Marion Austin Dunn, may well lead in a consideration of the little procession of bright organ pieces (Oliver Ditson Co.) here to be reviewed. It is dedicated to A. Walter Kramer, and with real musicianly skill and effect presents a poetic development, after an introductory *Andante*, of the "Silent Night, Holy Night" motive, in no more than five pages. The Carl Busch Impromptu in E Minor, arranged by Orlando Mansfield, is a gay little four-page *Allegretto* with pleasing themes; while Charles Fonteyn Manney's charming "In Fancy Free," arranged by H. J. Stewart, is one of those expressive *Andantes*, which are mellifluous without being melancholy.

Roland Diggle writes a "Song of Sunshine" whose beams are, perhaps, a trifle obvious, yet whose grace and rhythmic movement should please. Frances McCollin contributes a bright little Rondo, very simple to play and yet not without interest. Arthur Cleveland Morse, finally represented by Edwin Arthur Kraft's arrangement of his "Mélodie Mignonne," has the valuable gift of the happy melody line. The four pages of this number combine charm, color and climax, a combination commending itself to any organist in search of program tidbits.

A Folk-Song and Songs in Folk-Tune Style

The group of songs here considered (Boston Music Co.) justify the folk-song caption. "Cradle Song," a Swedish folk-melody from the repertoire of Alma Gluck and Efrem Zimbalist, with a violin obbligato by the latter, and harmonized by John Martel, is a sweet, pure bit of Scandinavian hush-a-bye music, whose effect has been tested on the concert stage. It is issued for medium voice.

Gustave Ferrari's "Same as You and Me," in the same range, is in the folk-tune manner, a happy, direct melody, discreetly syncopate, whose rustic dandy type is emphasized by the touch of dialect in the text—words of mother-love—and very effectively written for the voice. Benjamin Whelpley's "The Old Countryside" and "Sailor Laddie" (for high voice and low) are fresh, spontaneous examples of this talented song-writer's art. Their melodies sing themselves, and the old English song texts of which they are settings have been delightfully expressed in the folk-wise way.

"The Trumpeter," also by Mr. Whelpley, a clever programmatic development of the title-motive in the shape of an expressively peeling melodic line, in which, however, the blare of the trumpet is not allowed to tyrannize over good musicianship and vocal effect, if not a song of the folk-tune type, has at any rate the freshness of invention and spontaneity which we associate with that type. It is also published for high and for low voice.

Giving the Bagpipe a Vocal Chance

"The Bagpipe Man," by Howard D. McKinney (White-Smith Pub. Co.), is sub-titled "A Characteristic Song." It is that, and a very clever and effective bit of program music to boot, which admirably carries out the text ideas of Nancy Byrd Turner. The song is distinctly one of those with which a singer can make a decided effect. Its range is from the D below the staff to the G immediately above.

Tone-Sketches from an Up-State Village

Bernard L. Jewett, in an attractive suite for piano, "Village Idyls" (Hamilton S. Gordon), offers six melodious tone-pictures suggested by a typical American village in upper New York State. There is an Indian Legend, two pathetic quasi-rural moods as exemplified by "The Lonely Flower" and "The Deserted Home," a humorous take-off in tone of village busybodies, "The Gossips"; a swift, jolly "Folk Dance," and a Nevin-esque Romance. The numbers are all nicely written and agreeably playable, though as regards distinctively American characterization in the short piano piece, we feel that New England still leads the Empire State.

Peter Warlock Studies in the Wizardry of Song Writing

"Love for Love," "Mourn No Moe," "My Little Sweet Darling," "There Is a Lady Sweet and Kind," "Whenas the Rye," "Sweet Content" (London: Winthrop Rogers, Ltd.), will be welcomed by any lover of song who has the charm of a genuine intimacy, the quality of delicate realization of diverging mood developed to a high degree. For the quaint and lovely poetic conceits of sixteenth and seventeenth century English poets, Peter Warlock has devised melodies of engaging charm, jewels of a peculiarly personal and idiosyncratic kind.

Musically they seem to hark back, despite their modern harmonic atmosphere, to the times of their texts; one senses a sympathy and a fullness of realization of moods and fancies which are not of our own time, an adaptation of the musical idiom to the verbal one of ages blurred for most of us by lack of a true literary and historical perspective. It is this intuition which adds greatly to the charm of these Warlock songs, which gives them their peculiar and quite lovable color.

"There Is a Lady Sweet and Kind" is a peculiarly exquisite exemplar of what we would convey, as also are "Mourn No Moe," and "My Little Sweet Darling." Those who read their Rabalais or Ronsard in the olden French of their day will appreciate the distinctive appeal, the uniqueness of flavor which no modernization ever preserves, and it is this rare quality with which Peter Warlock has endowed the music of his texts, by some wizardry of mood retrogression, compelling the feeling that the songs are the true vocal expression of their poems. Singers who love the finer things should know them. They are issued for high and for low voice. F. H. M.

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CHARLES ALBERT CASE

Tenor

Sang at His New York Recital, December 30th, 1920,

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Anglo-American Reciprocity in Music, Aim of British Society

Propose to Give Orchestral Concert of American Compositions at Great International Meeting—Sponsor Needed for Plan—Financial Considerations Small

By CHARLES D. ISAACSON

IS there an American who feels keenly enough about American composers that he will aid in the making of an all-American orchestral concert to be given in England?

The situation is just this: The British Music Society is to hold its first International Congress early this coming June. In an effort to promote good will between American and British musicians a number of important steps will be taken by the officials of the Society. One of the leading topics of discussion planned for the conference is to be "Anglo-American Reciprocity in Music." In addition, if it is at all possible to bring the hope to fruition, there will be an orchestral concert of American compositions, to which the representatives of all the nations will be

invited, along with Great Britain's foremost critics, musicians and thinkers.

The British Music Society is very frank in its declarations to American composers and patrons. The Society wants to give the concert, but the concert needs a sponsor.

Let me tell the story as I have gathered it, from our correspondence, brought about through the kindly suggestion of that master dramatist and one-time music critic, George Bernard Shaw. When G.B.S. was asked to reflect England's attitude upon the people's new American movement for 100 per cent of the population to be interested in music, he was very kindly, and gave some helpful advice, and although professing that he was "only an ornamental member, useful when a little hot air was needed at congresses and the like," he confessed, "I was a professional critic

of music and I have kept a platonic interest in it—but politics and literature have swallowed me up," and he forged a link between Dr. Eaglefield Hull and myself.

The British Music Society

This gentleman, Dr. Hull, well known to Americans for many splendid books, not the least valuable of which is his "Cyril Scott," is the driving force of the British Music Society, which is organized to assist musicians, both professional and amateur, and which seeks not to foster any special school of music, not even British, but the music of all nations and every period. In short, as I understand it, the society aims to bring about just what we are trying to do in the *Globe* Concerts, namely, to create a larger interest in good music. The membership of the Society is very large, it is headed by Lord Howard de Walden, a noted philanthropist with a love for the arts, and includes most of the prominent composers and artists of Great Britain. There are branches in over a hundred towns and cities which foster concerts, lectures, choral and orchestral societies and even schools. There are representatives in all parts of the world. The Society is run entirely upon contributions. Lord Walden and Gordon Selfidge have offered to make additional contributions if the members raise the balance of the funds that are needed. This will be done—the running expenses of the branches, the home office, the *Bulletin* (a monthly publication), will be covered. There is no doubt of that. But there's nothing left for special needs, such as this American concert. Hence the call for a patriotic American sponsor to cover the event.

This coming June, the International Congress which is to be held in London, will be the most ambitious undertaking of the Society. As far as the Englishmen are concerned, there is no question of the way in which they will rally to the support of the project. France is to be represented, as will be Spain, Italy and the other European countries.

American Orchestra Program Needed

Believing in the closer amalgamation of the English-speaking nations, the officers of the Society are most eager for the success of the American division. There are now many American artists in Great Britain who can be depended upon to show their patriotic enthusiasm for anything American. There will be speeches, there will be exciting moments when the United States will be heard, there will be the national anthem. But, as I say, the thing that will tell will be the American orchestral program.

When Walter Damrosch toured Europe with his orchestra, history was written. For the first time an American organization brought music to the old world. It was a reversal of the immemorial traditions. Since the birth of this nation, Europe has sent her artists, her orchestras, her composers to the "commercial country which was incapable of producing fine art." What Damrosch did was one phase of the new scheme of musical opportunities. Damrosch demonstrated that our orchestras can play, and Europe admitted it, although Great Britain, somewhat as a close cousin might do, gave our men some friendly advice. Albert Spalding, the violinist, who toured as soloist with the orchestra, told me that some English critics resented the perfection of the orchestra—the unification of the bowing of the firsts, of the seconds, of the violas. "This too, too perfect mechanism" hurt the English critics, who do not know what careful rehearsing means. That the perfect mechanism enabled the men and their conductor the easier to find the message in the music, seemed not to have been seen.

However, that is away from the main road.

As I look upon the proposal I have received from Dr. Eaglefield Hull, of Huddersfield, Yorkshire, England, I am very proud. I see a new vision of co-operation between England and America in music. I see the entrance of American composers upon British programs (even if they are not to be found upon our own!).

This is rather "going it," as our British cousins might say. A complete program of American orchestral writers

in England, when it's never been done here in the United States!

I can hear from several quarters, chiefly the conductors of our American orchestras and the patrons of the same—"You can't find the music to make a real all-American orchestra program."

I can hear the cynics, foreign bootlickers, anti-home souls all raising a chorus of haw-haws.

The Financial Question

But this program will be given. It will be heard by the representatives of all nations. It will be the means of awakening a larger and international influence for American orchestral writers. I believe I can speak for the British Music Society, that in the consideration of American scores, the merit of the works will weigh rather than any other consideration. I believe that the committee which chooses the compositions will be unbiased in its selection—and every American composer who has written what he believes to be worthy is invited to communicate at once with Dr. Hull.

All of this will come about if some American who believes in American composers will pay the deficit which is bound to arise from this concert. The British society is unable to stand the loss. It will be at most £200—probably considerably less than that.

If what I have written causes some American to come forward I feel that we will all of us have inscribed History!

OPERA FOR STUDENTS OF HUTCHINSON, KAN.

Chamber of Commerce Invites Pupils and Teachers to Performance by San Carlo Forces

HUTCHINSON, KAN., Jan. 1.—The month of December witnessed renewed interest in music here. The Hutchinson Chamber of Commerce gave its second annual "box party," Dec. 10, in Convention Hall. This organization of 1900 business men invited all students and faculties of the high schools in the county to be their guests at the matinee performance of "Tales of Hoffman" by the San Carlo Opera Company. Three thousand accepted the invitation and gave enthusiastic attention to the excellent production. The evening performance of "Butterfly" with Nebuko Hara in the title rôle, ably assisted by Stella de Mette as *Suzuki*, was also warmly received by a packed house.

The Chamber of Commerce's generosity is much appreciated by the public throughout the county.

F. J. Haberkorn, who with Mrs. Haberkorn had charge of the music in the high schools for several years, and was responsible for the very creditable performances of light operas given annually by the students, has organized a symphony orchestra which plans to do serious work through the winter.

The Apollo Club gave its fifth Schumann program of the season, December 15, in charge of Mrs. E. E. Yaggy. Illustrations were given by Mrs. Yaggy, Mrs. J. L. Carmack, Mrs. D. J. Fair and Mrs. J. C. Newman.

The Municipal Band under the leadership of Eli Farney, resumed its Sunday afternoon concerts after a month's rest.

These concerts, financed by the city and free to the public, have been a popular feature of community music for six years. J. C. N.

Cortot as Montoux Aid in Capital

WASHINGTON, D. C., Jan. 8.—Alfred Cortot, French pianist, was the soloist at the recent concert of the Boston Symphony, presented by Mrs. Wilson-Greene. He played the Concerto in F Major of Saint-Saëns. The symphony was Schumann's Fourth, which was given a brilliant interpretation under the baton of Mr. Montoux. W. H.

Cecil Arden to Sing in Ottawa

Cecil Arden, contralto of the Metropolitan Opera Company, has just been engaged to appear as soloist with the Ottawa Symphony. Miss Arden's dates are for the pair of concerts of Jan. 20 and Jan. 21.

The next New York appearance of J. Piastro Borissoff, violinist, will be at Madison Square Garden, Feb. 20.

ETHEL JONES

Chicago Apollo Club

December 26, 1920

THREE
MESSIAH
ENGAGEMENTS
IN
ONE WEEK

Excellent oratorio artist singing always in good style and with much poise; a very sympathetic singer. *Chicago Evening American*

Sang with vocal certainty and warmth. *Chicago Tribune*

Lovely tone, also excellent English and genuine musical feeling. *Journal of Commerce*

Competent contralto contributes to one of the best presentations ever given by her good work. *Daily News*

Did some excellent singing. *Herald and Examiner*

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Reviews of December 27, 1920

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Vocal Science Still in a Backward Stage

Hidebound Methods Still Prevail—Reinforcing Tone—Play of the Physical and Importance of Training—Achieving a Free and Beautiful Tone—Emotional Force

By Edmund J. Myer

EVERY tone sung by the human voice is a reinforced sound. The sound made by the vocal cords alone would be like the sound of a piano string without the sounding board, or a violin string without the body of the instrument. It would be a mere twang.

There are two ways to reinforce tone. The prevailing way is the physical or muscular, with the result that 90 per cent of the singing we hear is physical singing. This accounts for the common unmusical tone of so many voices. But the artistic way—nature's way—is to reinforce with the power of the added resonance of air in vibration in the inflated cavities; a method that gives free beautiful tone.

Artistic tone is the result of certain conditions in nature; conditions that are dependent upon, or are the result of form and adjustment—form of the resonance cavities and adjustment of all the parts, especially the organ of sound, the larynx. Form and adjustment, to be right, must be automatic, and never the result of direct or local effort or influence. The great question then is how can automatic form and adjustment be correctly developed or mastered. There is but one way, and that way is through proper physical training. Furthermore, there is only one way in which the body can be properly trained in singing, and that is by free, flexible, vitalizing movements.

How We Sing

When singing, right or wrong, there are always two physical forces in action—the motor power or driving force and the controlling or resisting force. The motor power is derived from four sets of muscles; the diaphragm, the abdominal,



Edmund J. Myer, New York Vocal Instructor

the intercostal and the dorsal muscles. These four sets of muscles must all do their part during the act of singing; they must be made to do team work. The singer, of course, cannot think directly of these muscles; hence there is only one way in which they can be correctly brought into action, and that is by some system of free, flexible, vitalizing movements. The controlling force lies in the muscles of the chest, the muscles of the back between the shoulders, and in the approximated breath bands, commonly known as the false vocal cords. The breath bands act only when the organ of sound is in adjustment, or in the singing position. As with the motor power, so is the controlling force brought into action properly only through correct movement.

The Essential Balance

In the untrained voice, in fact, in a large percentage of so-called "trained voices," the drive is much stronger than the control. In proportion as the control is weaker than the drive, nature compels the singer to use muscles in control that should not be used in singing, and they are always some throat muscles, and usually the larynx itself. The two physical forces must be equalized during the act of singing, right or wrong, and when not right, wrong muscles are always used. Correct development means strengthening the control as nearly as possible to equal the drive. This can be done only by developing correct form and adjustment. In proportion as the control is thus strengthened, the necessity for the use of wrong muscles in control is overcome and thus the tone becomes free and beautiful. By movements known as "the singer's position and action" we have solved the singer's most important problem—automatic breathing, production, and breath control—and overcome his greatest handicap, conscious breathing and conscious breath control.

The results of securing correct or automatic form and adjustment are equal pressure and resistance, poise, inflation of the resonance cavities, the reinforcing power of the nares and especially of the ventricles of the larynx, high placing and reflection, chest resonance, color, character, freedom and beauty of tone. Here is artistic vocal reinforcement. In this way only is absolute freedom of voice secured, and absolute freedom is the first great fundamental principle of artistic singing.

Faults to Avoid

Some of the many things done which make the achievement of the above conditions impossible are the pushed forward physical tone and the pushed up

tone. In both cases the larynx is pushed out of position and local influence and local muscles are always used. This accounts largely for the unmusical, the common prevailing tone. In this way there is no true placing, no reflection, no true ring or resonance of the high or low cavities. When the voice is pushed forward or up, all true conditions of tone are wanting. Other wrong conditions are the conscious or local forming of the vowels—the reed sounds being made more reedy by the shaping of the mouth, the flute sounds more somber by local forming and shaping, thus differentiating instead of equalizing the quality of the different vowels—and equalizing them by reinforcing in the same way from the resonance cavities. Correct tone is not the result of a form locally and consciously made, but correct form is the result of a pure, free, automatic vowel spontaneously sung.

Emotional Expression

When by the influence of correct movement we have secured automatic form, adjustment and absolute freedom, then and then only is it possible fully to develop and master the third power, the emotional power, the inner, the higher nature of the singer. Singing is a form of self expression, and in order fully and freely to express oneself, freedom and automatic control are absolutely necessary. The third power is the only power known by the great singer when before the public. It is this power that gives the singer the wonderful influence over his audience, and marks the great difference between the physical and the emotional singer.

Great teachers in all decades have found this wonderful principle of automatic production and automatic control, and the force of the third power, but for some reason or other they have never put the way of securing or developing it on record. Many singers find it when before the public, but when they retire and take up the art of teaching, they never can impart it.

I have made here a number of very plain, definite statements. I have advanced no arguments to back them up. They need no arguments; they are self-evident truths. The science of voice is years behind all other sciences; we use the same old methods of production, development and control that have prevailed for many, many years. The same old moss-covered, hidebound traditions are followed. On the other hand, the art of song is up to date. Why does not the vocal profession awaken and learn the truth? A new viewpoint is needed, a clearer vision of nature's demands and common sense in the science of voice production, development and control. There is no tragedy more deadly to the spirit of progress than to stand in the presence of a great truth and not be able to see; to be so mastered by custom as not to know the psychic moment when it comes.

Tacoma Enjoys Fine Program Given by Ladies' Musical Club

TACOMA, WASH., Jan. 3.—Of much beauty was the Christmas program of the Ladies' Musical Club, given under the direction of Frederick W. Wallis on Dec. 28. Religious feeling and a per-

fect blending of voices marked the Christmas carols and part-songs by the club chorus of sixty voices. A double quartet, including Mrs. MacEachern, Mrs. James Eyre McPherson, Mrs. Henry Skramstad, Mrs. George Haskings, Mrs. W. S. Coors, Mrs. Robert H. Jones, Mrs. Frederick W. Keator and Gertrude Eastman sang two numbers. "Angels from the Realms of Glory" by Schaecker with solo by Mr. Wallis was particularly fine. The accompaniments were played by Pauline Endres. Erna Muhlenbruch Doud was featured in two fine piano groups. E. M. M.

The Spencer B. Driggs Company announces the publication, in the near future, of three new songs by William Edward Bradell, entitled "In Dreams," "Love Song of Venice" and "If."



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Cimini, Chicago Opera Conductor, Suffered Privations in Russia

New Italian Leader Started Musical Career as Violinist—Sudden Success as Conductor Wooed Him to Bâton—Appointed General Director in Warsaw—Experiences in Russia

VARIED experience as a musician has been the lot of Cimini, one of the new conductors of the Chicago Opera Association. Born at Carpi, in Italy, he entered the conservatory in near-by Bologna, and studied the violin under Sarti and composition under Martucci. He played the violin in some famous Italian orchestras, and then making a marked success upon his first appearance as a conductor—it was at Bologna with "Cavalleria" and "Pagliacci"—he forsook the fiddle for the bâton, and for nine years led orchestras in theaters in Bologna, Modena, Parma, Ancona, Turin, Rome and other cities. In 1910 he accompanied a big Italian company to Warsaw for a season at the Imperial Theater. Cimini's success was so great that the Russian Government a few months later nominated him general director. He occupied this position until 1915 when he left the city because of its occupation by German troops.

During the five years that Cimini was in Warsaw he led operas and orchestral music of the principal schools of almost every country. Later he conducted several symphonic concerts in Moscow, led a cycle



Pietro Cimini, Italian Conductor, Now with Chicago Opera Forces

of operas in Petrograd and then he went to the municipal theater in Odessa. He resided in Odessa for three years, leading opera and symphonic concerts. This was the period immediately following the revolution, and he saw much of the terrible conditions existing. After a year of severe suffering he made his escape from the city and took refuge upon a ship sent there by the Italian government for Ital-

ian refugees. He reached Italy last year, took up again his career as conductor and among other engagements led several operas in Genoa. Among all the proposals that were offered him, including a general directorship in Madrid, he preferred his engagement in Chicago, desiring to become better acquainted with America.

MOISEWITSCH AND LOCAL ENSEMBLES IN SYRACUSE

Morning Musicals Present Pianist—Other Programs Provided by City Musicians

SYRACUSE, N. Y., Jan. 5.—In presenting Benno Moiseiwitsch to a Syracuse audience for the first time, the Morning Musicals, Inc., added another great success to its reputation. Unsurpassed in technical skill and delicacy of touch, he was most appreciated in his modern offerings. Prolonged and enthusiastic applause greeted each group.

The finest morning recital of the Morning Musicals this season was heard last week when the club had the assistance of a string orchestra directed by Conrad L. Becker. Mr. Dillenbeck sang the Prologue from "Pagliacci" with orchestral accompaniment and was vigorously acclaimed. Dr. Adolf Frey, pianist and teacher at Syracuse University, played his own compositions, "Romanze" and Allegro Scherzando with orchestra, and was accorded an ovation. Constance Durston, a young singer of unusual promise, sang "Madre, Pietosa Virgine," from "La Forza del Destino" and revealed a talent and voice that gives her a predominant place in this city.

The Salon Musicale, whose aim is to encourage young talent, presented Daniel Wolf, pianist, artist-pupil of Rudolph Ganz, in a recital Friday afternoon. Mrs. Thomas G. Cromwell of this city, soprano, assisted by singing artistically a group of Mr. Wolf's songs and a French group. The Salon Musicale has rarely accorded a pianist such sympathy and recognition as that given Mr. Wolf. A group of his own compositions including "Indian Dance," which was repeated, met with great favor, as did his modern group with its imaginative and poetic interpretation.

Charles M. Courboin, organist of the First Baptist Church, has received an unusual honor, the Belgian Legion of Honor, presented by King Albert of Belgium. L. V. K. L.

Daisy Jean, Belgian 'Cellist, to Make Début

Daisy Jean, Belgian 'cellist, will make her American début at Aeolian Hall, Saturday evening, Jan. 22. Her program will include the Handel Sonata in G Minor, Saint-Saëns's Concerto and works by Debussy, Bruch and Popper. Following her concert, Miss Jean will leave for a concert tour which has been arranged by her managers, the Radoux Musical Bureau.

DOUBLE TRIUMPH FOR BLOCH IN CLEVELAND

Leads Sokoloff Men in His First Symphony and Makes Profound Impression

CLEVELAND, O., Jan. 4.—One of the most notable musical affairs in the history of this city was the performance given by the Cleveland Orchestra at Masonic Hall on Thursday evening, Dec. 30. There were practically 2000 attendants and every one of them will long treasure up the memory of this event.

The entire first hour of the program was taken up by the orchestra's playing of the Ernest Bloch C Sharp Minor Symphony, which was conducted by the composer, who is now a resident of this city, heading the new Institute of Music. The work, which is rich in both thematic content and masterful constructive development, made a profound impression on its hearers and would of itself place Mr. Bloch in the first rank of contemporary composers of symphonic music. This thrice-gifted musician conveyed his message to the audience in a manner that was instantly sensed and appreciated. At the close of the symphony the composer was given an ovation.

Another feature of the evening came when Nikolai Sokoloff, conductor of the orchestra, exchanged the bâton for the violin, playing the "Poème" for Violin and Orchestra by Ernest Chausson, which he did in a masterly style, technically and interpretatively. His playing is deserving of the highest praise.

Chabrier's "Bourrée Fantastique," brilliantly given, brought the program to a close.

Lydia Lipkowska Opens Stieff Concert Series in Baltimore

BALTIMORE, MD., Jan. 4.—The Stieff Artist Course of recitals was opened on Thursday evening, Dec. 30, at Stieff Hall, the soloist being Lydia Lipkowska, the Russian soprano who is to be heard with the Chicago Opera Association. Mme. Lipkowska's program was divided in three groups of songs, French, Russian and English, each being sung in its respective language. To these she was obliged to add four encores. This artist exhibited a voice which responded to every demand and which revealed great flexibility, so that the most difficult passages were executed with astonishing ease. Her singing gave much enjoyment to the large audience and won for the artist a hearty welcome. Senor Nadello at the piano proved an excellent accompanist.



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Pennsylvania Educators Urge More Music Work in Rural Schools

Seek Workable Plan to Open Further Opportunities in Country Schools at Convention in Harrisburg — Dr. Finnegan Outlines Work Under Dr. Dann—Want Better Training for Teachers

HARRISBURG, Jan. 5.—Pennsylvania public schools are preparing to forge to the front along musical lines as indicated by the conferences during the Pennsylvania State Educational Association meetings held here last week. Two special sessions were devoted to the Department of Music. The officers of this department are Laura B. Staley of Ardmore, president; Leon Bly of Carbondale, vice-president, and George A. Bryan of Carnegie, secretary. A special effort was made during the sessions to outline a workable plan whereby the rural schools could have opportunities for study of music as well as the larger city schools.

Mrs. Frederick W. Abbott, second vice-president of the National Federation of Musical Clubs and chairman of the extension committee of the same organization, spoke on "How Musical Clubs Can Serve the Music Supervisors in the Great Educational Plan for Pennsylvania." Mrs. Abbott told of the offer from the Matinee Musical Club of Philadelphia to give assistance to the supervisors of schools in the neighborhood of Philadelphia in the hope that some special lines of service could be developed between supervisors and clubs. The club voted an appropriation of \$1000 for extension work with \$300 paid for publishing the Junior courses of study written by Mrs. Frances Elliott Clarke. The club also offered to take to any school a musical program several times each year; to assist in procuring phonographs and records; to have music appreciation lectures delivered, and to render assistance in establishing music memory contests. The schools of Upper Darby are being used with great success as the experimental schools.

Mrs. Frances Elliott Clarke, chairman of the education committee, National Federation of Music Clubs, spoke on "A Definite Plan for Music in Rural Schools." Mrs. Clarke urged that music be made a part of each school day, of the child's mental development, and of the neighborhood social events. "We must first sing, then use with bodily response, marching, singing games, with proper pitch and tempo. Music must be learned as a language, an expression of the composer's thought as is literature and painting. Pennsylvania's slogan must be 'Every school in Pennsylvania singing good songs, playing to musical rhythm, recognizing and knowing fifty selections of the best of the world's music.'"

"Music and the Rural Schools" was the subject of the talk by Dr. Lee Driver of the Department of Public Instruction. He said in part: "Music is one of the principal factors in the development of the child, which needs only the touch of opportunity to manifest itself in some form. The child is soothed in its sorrow, disappointment, or distress, by a song. It should have that influence at all times. Every child should be given the chance to sing and be taught what and how to sing. He is entitled to be taught instrumental music at public expense if, after trial, he shows aptitude. Music in the school means music in the home and better music in the church. There is nothing that adds to social efficiency as does music."

School Music Under Dr. Dann

Dr. Thomas E. Finnegan, State Superintendent of Public Instruction, gave a talk of rare inspiration outlining plans for the future music in the public schools under Dr. Hollis Dann, who will

take charge of the music of the schools on September next. The plans include an increase of the number of supervisors of music throughout the state, the placing of the opportunity for the study of music in every school.

In the roll call of counties, the desire was unanimously expressed for a chance for better training in music for teachers of the schools and an appeal for methods of work that would be feasible in schools where the teacher is not a musician even in the humblest sense.

The Music Section of the State Teachers' Association sent to Dr. Finnegan a letter of appreciation for his attitude toward the teaching of music in the public schools and to congratulate him on the appointment of Dr. Dann as head of music in Pennsylvania.

L. H. H.

IN WORLD OF NEGRO MUSIC

Ramsay Recital and New Amsterdam Forces Appear—Form Bureau

Among recent interesting events in the world of Negro music this season was the annual recital of Packer Ramsay, the colored basso profundo, at St. Mark's Hall. Mr. Ramsay, who made his appearance in London several years ago, was assisted by Miss Horton, Carmen Shepperd, Horatio Sharpe, Mr. Davidson, all his pupils. Vernal Matthews was at the piano.

At the concert of the New Amsterdam Musical Association recently in the New Star Casino, a feature was the symphony orchestra of 100 pieces, conducted by Allie Ross, a young Negro violinist, who made his first appearance as conductor. The orchestra was assisted by Walter Hunter, baritone; Minnie Brown, soprano, and Felix Weir.

The Cosmopolitan Concert and Lecture Bureau has been formed under the direction of Romayn Lippman for the purpose of giving concerts by Negro artists. The center for the musicales has been established at the Nazarene Congregational Church, in Brooklyn, and already four of the concerts have taken place.

The studio musicales at the Jackson School of Composition and Music were opened by E. H. Margetson, pianist; Mr. Claymes, baritone, and Hall Johnson, violinist. The studio is under the direction of Eugene Alma Jackson.

The New York local of the National Association of Negro Musicians gave its annual concert at St. Phillip's P. E. Church, recently, when numbers were given by Eugene Mars Martin, David Martin, David Martin, Jr., who offered violin and 'cello numbers, Mme. Belle DeKnight, a reader, and Samona Tally, a student at the Institute of Musical Art.

C. G. A.

CELEBRITIES IN WORCESTER

Kreisler and Mary Garden Give Recitals in Massachusetts City

WORCESTER, MASS., Jan. 1.—Kreisler charmed a capacity audience recently in the third of the series of Ellis Concerts, given in Mechanics' Hall. At the close he received a tremendous ovation to which he responded with numerous encores. His program included numbers by Vieuxtemps, Bach, Dvorak, Rimsky-Korsakoff, Chaminade, Paderewski, and compositions of his own.

Mary Garden was the drawing card at the third of the series of Steinert Concerts, Dec. 20, in Mechanics' Hall. The assisting artists were Gutia Casini, 'cellist, and Isaac Van Grove, pianist. Miss Garden sang the aria from Pever's "Gismonda," "Donde lieta" from "Bohème," and numbers by Barthelemy, Erlanger and Hahn and the lullaby from Godard's "Jocelyn" with 'cello obbligato. Gutia Casini's offerings ranged from Schumann's "Slumber Song" and a Chopin Nocturne to Piatelli's Tarantelle and Sarasate's "Zigeunerweisen" adapted for 'cello by Casini himself. "Variations on a Roccoco Theme" by Tchaikovsky was also one of his numbers. Both the artists gave many encores.

T. C. L.

Miami Philharmonic, Under Mme. Hall, Plays at Palm Fête

MIAMI, FLA., Jan. 10.—One of the principal attractions of the Palm Fête which closed the festivities of Palm Week was the parade of 5000 children, led by the members of the Miami Philharmonic, who under the direction of Mme. Vilona Hall, gave an enjoyable concert in Royal Palm Park. The fact that all members of the orchestra are pupils and most of them are school children, made the excellence of their playing all the more interesting.

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WERRENATH'S DICTION AGAIN EVOKES PRAISE

Popular Baritone's Recital Is an Object Lesson in Enunciation of English Words

Reinald Werrenrath, popular baritone, gave another object lesson in tone production and enunciation in English at Carnegie Hall Sunday afternoon, when he was heard in his second New York song recital of the season. Repeated re-hearings only increase the admiration which Mr. Werrenrath's treatment of words evokes. There was not a syllable in the score or more numbers of this program that did not have the clarity of the spoken word in conversation. His voice-mechanism was, as customary with it, well-oiled and his scale something to pattern after.

With respect to his program, diverging views can be taken. Suffice it to say that it included music of classic severity and music of so-called popular appeal. It stepped from Handel's "Scipio" to Clay's "Gypsy John," and from Brahms's "O, That I Might Retrace My Way" to Sullivan's "Lost Chord. Nobly sung was the recitative, "From the Rage of Tempest," an excerpt from Handel's "Julius Caesar," which was combined with the equally well sung aria, "Hear Me, Ye Winds and Waves," from "Scipio." Very appealing in its velvety vocalism was Thomas Morley's "Some Rival Has Stolen My True Love Away." Another of the most effective of Mr. Werrenrath's songs was Grieg's "The Way of the World," given as an encore. Still another extra, Deems Taylor's "May Day Carol," was beautifully sung. Limitations of space forbid enumeration of other numbers equally admirable. Harry Spier was the accompanist. O. T.

D'ALVAREZ'S ART AGAIN AROUSES RECITAL HEARERS

Contralto Stirs Audience in Variegated Program at Second Appearance in Aeolian Hall

Marguerite D'Alvarez, the Peruvian contralto, gave her second recital of the season in Aeolian Hall on Tuesday afternoon of last week, exhibiting again those characteristics which have ranged critics and musicians into two hostile camps, so far as her art as a singer is concerned. Whatever the faults of this singer may be, and there are those who deem them considerable, there is also to be reckoned with, a voice of great beauty, which she pours forth with prodigious opulence, and a striking personality which enables her to convey the meaning of her song with unusual vividness and directness. Those who prefer singing of a highly emotional and moving character, with every tone colored to suit the meaning of the word, should find in Mme. D'Alvarez, a singer *par excellence*; but those who are satisfied with interpretations of an intellectual kind and sustained phrasing, would probably be disappointed.

Nevertheless, upon this occasion, Mme. D'Alvarez was more than ordinarily successful in her delivery of "O toi qui prolonges mes jours," from Gluck's "Iphigénie en Tauride," which was sung in a nobly exalted style. Significant, also, was her singing of Handel's "Affanni del persier." As a singer of songs by Debussy, Mme. D'Alvarez probably has few equals. These included "Flute de Pan," "De Greve" and "De Fleurs," which she sang with admirable diction and art of compelling beauty.

There was perhaps more room for

fault-finding in her choice of English songs than in the manner in which the artist sang them. For the time being, however, the singer's art and the directness of appeal clouded the lack of intrinsic merit in several of the compositions. One of these was entitled "All For You," which, although possessing little value, was demanded a repetition by the audience.

It is as a singer of Spanish songs, in which this versatile artist seems to excel. In these, she is magnificent, singing with an emotional and dramatic intensity which is quickly communicated to her hearers, arousing them to a high pitch of enthusiasm. She also sang the two familiar arias from "Carmen," and also the one from "Samson et Delila." Walter Golde played the accompaniments with the taste and musicianship that always distinguish his art.

DAISY KENNEDY ADMIRER ANEW IN SECOND HEARING

Australian Violinist Gives Recital in Aeolian Hall—Offers Comprehensive Program

For her second local recital at Aeolian Hall last Monday afternoon the fascinating Australian violinist, Daisy Kennedy, offered a comprehensive, exacting and not altogether hackneyed program. She began with a seldom heard but singularly interesting and characteristic "Movement" in C Minor for Brahms, dating from 1853. The work has an interesting history which may be read in Florence May's life of the master. Beethoven's G Major Romance and Schumann's "The Fountain" completed the first group. Bach's Chaconne and Bruch's "Scottish Fantasy" were the main items of the bill with a final group dedicated to such unfamiliar names as Kosloff, Catoire, Bertin and McEwen. Miss Kennedy's playing emphasized the traits noted on her previous appearance. The graciousness of her personality communicates itself to much of her work. She has musicianship of a high order and temperament which, while abundant, is held in becoming restraint. Beauty and smoothness of tone are not infrequently wanting, however, and departures from the pitch are sometimes disturbing. Her performance of the "Chaconne" suffered last Monday from crudities of tone and roughness of bowing. Yet if it lacked the Olympian dignity which should characterize it, it had a sincerity and a dramatic quality not to be mistaken. For it and, indeed, for all of her work the young woman was fittingly applauded.

Walter Golde accompanied her with much taste. H. F. P.

MISS DU CARP IN RECITAL

Pianist Plays with Delicate Art at Aeolian Hall

Beethoven's Sonata, Op. 110, and Schumann's Fantasie in C Major, Op. 17, bulked large in the program of piano music given by Marie-Magdeleine Du Carp at Aeolian Hall, Saturday afternoon, Jan. 8. It was a program distinguished, in execution, by some delicacy of feeling that evidently appealed to the substantial audience. In finely shaded passages the pianist gave a glow to her tone, but she sometimes lost this in her bolder work. The performance was feminine with a feminine quality not of the order militant. There was a seeking after poetic values, but these were not always found. Poetry is often obscured by a tendency to make free with rhythm, and moments there were when this tendency was marked. In the Schumann work the recitalist was more successful than in the Beethoven. A final group included three pieces by Debussy, Liszt's "Jeux d'Eau de la Villa d'Este," Balakireff's "Islamey," Moriz Rosenthal's "Butterflies," and Albeniz's "Fête Dieu à Séville." P. C. R.

Virginie Mauret Makes Début as Dancer

Virginie Mauret, a young dancer, made her first appearance at Carnegie Hall on Dec. 28 assisted by an orchestra under the leadership of Erno Rapee. Miss Mauret showed herself possessing some talent giving the Novelette No. 7 of Schumann and "Zigeunerweisen" of

Sarasate and the "Danse Russe" of Tchaikovsky (the last two of which dances were created by Michel Fokine) with grace and a feeling of plastic art. She still, however, lacks evenness and poise to make her a great dancer. She was assisted by an orchestra which merited much praise and which interpreted numbers of Elgar, Bach, Mozart and others as well as the dance accompaniments, with a unity unusual to an orchestra of this order, greatly due to the precision of its leader. F. R. G.

MARION ARMSTRONG STIRS ADMIRATION IN RECITAL

Young Soprano Pleases Large Audience at Her Initial Appearance in Aeolian Hall

A singer with a charming personality is Marion Armstrong, who made her first Aeolian Hall appearance in recital on Friday evening, Jan. 7. The possessor of a soprano voice with much music in it, this young Canadian was greeted by a fairly large audience that showed marked appreciation of her efforts. Miss Armstrong's program was ambitious, including several difficult works as well as a number of simpler songs that served to display a middle register of undoubted beauty. Her interpretations were marked by an intelligent artistry and were frequently endowed with pleasing color.

Opening her program with Giordani's "Caro mio Ben," she proceeded to Rossini's "Separazione" and Mozart's "Batti Batti." Certain items in a French group found her more at ease. She put a mournful beauty into Earl Cranston Sharp's "Japanese Death Song" and did well in Grieg's "Prolog." More good singing made Troyer's "Invocation to the Sun God" a pleasing number. Maude Valerie White's "When the Swallows Homeward Fly" and Mary Turner Salter's "Her Love Song" were also admirably done, and she invested with humor and charm the quaint "Lady Picking Mulberries" by Stillman-Kelley. A bracket of old Scotch songs closed the program.

Coenraad V. Bos played the accompaniments with that fine artistic comprehension that distinguishes his work and makes him such a desirable assistant to the recitalist. P. C. R.

Frederick Gunster to Sing at Brantford, Ontario

Frederick Gunster has been engaged to give a recital in Brantford, Ontario, on Feb. 22. On account of his many successful appearance in Canada where he is well-known he is called upon to fill many new and return engagements there. He recently sang in a performance of "The Messiah" at Chicago.

Mabel Corlew, soprano, will be one of the soloists at the private concert to be given by the Singers' Club of New York in Aeolian Hall on the evening of Jan. 20. A seldom heard song to be presented by Mme. Corlew will be Tremisot's "Nuit d'Ete."

Music in N. Y. Movie Theatres

ITALIAN folk songs, grouped with a number of interesting dances, into an "Italian Fantasy" by S. L. Rothafel, comprised the principal musical attraction at the Capitol Theater last week. The songs were sung by the ensemble under the direction of William Axt, and the ballet corps had the assistance of Alexander Oumansky and Miss Gambarelli. The overture, played by the orchestra under the direction of Erno Rapee, was Goldmark's "Queen of Sheba." A novelty feature was the "Butterfly Ballet" arranged from Grieg's "Papillons" and danced by Miss Gambarelli.

Of more than passing interest was the "Overture Dansant" comprising a ballet of ten dances, "The Blue Danube," arranged by Hugo Riesenfeld for the Criterion Orchestra under the direction of Victor Wagner and Drago Jovanovich. The principal vocal number was Gounod's "Ave Maria" sung by Gladys Rice.

Paul Dukas' "The Sorcerer's Apprentice" was the chief orchestral attraction at the Rialto last week, played under the direction of Hugo Riesenfeld and Lion Vanderheim. For this number, a prologue, recited by Maurice Cass, was especially written by R. Barnet. Other numbers were an aria from Halevy's "La Juive," sung by Emanuel List, and an organ solo by John Priest.

The introduction and prayer from "Cavalleria" in which the orchestra, under Frederick Stahlberg and Joseph Littau, had the assistance of Enrico Enciso, tenor, and Miriam Lax, soprano, and a chorus of thirty voices, comprised the main feature of the Rivoli's musical program last week. J. MacFarlane's "Scottish Fantasy" was played on the organ by Prof. Firmin Swinnen.

Lassen's "Festival" Overture is the current offering at the Strand Theater by the orchestra conducted by Carl Edouarde and Francis W. Sutherland. Soloists are Walter Vaughn, tenor; Carlo Ferretti, baritone, and organists, Ralph H. Brigham and Herbert Sisson.

Torpadie-de Stefano Program in New Philadelphia, Ohio

NEW PHILADELPHIA, OHIO, Jan. 6.—The Music Study Club presented Greta Torpadie, soprano, and Salvatore de Stefano, harpist, in an interesting and successful program last evening. Miss Torpadie opened the list with several Danish and Swedish numbers and later gave pleasure with songs by Foster, Kramer and others. Mr. de Stefano's numbers included works by Bach, Ravel and himself. The concert closed with a group in which the artists joined forces to good effect.

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ST. PAUL ASSURES MUSIC FOR YOUNG

New Organization to Provide Concerts for City's Youth—Other Events

ST. PAUL, MINN., Jan. 5.—A new organization is the Young People's Symphony Concert Association. Its purpose is to provide symphony concerts for children of school age at a nominal fee and involves as a part of its managerial activity the study of the programs to be presented, under direction, in the schools. The Minneapolis Symphony has been engaged for a series of two concerts for January and April. The officers of the association are: President, Mrs. Benjamin Sommers; vice-president, Mrs. C.

"MESSIAH" STIRS INTENSE INTEREST IN MILWAUKEE

Fine Performance by Arion Club Calls Forth Co-operation of Local Federation of Churches

MILWAUKEE, WIS., Jan. 10.—Popular interest in the recent performance of "The Messiah" exceeded that of recent years for it drew a capacity house to the Pabst Theater and hundreds of persons had to be turned away. The Arion Musical Club has given "The Messiah" between thirty and forty times and under all sorts of conditions. It is the one oratorio that seems to hold its place in the affections of the public and the church people especially look forward to its performance as a religious festival. The latest revival after two years was important enough to call forth the active co-operation of the Milwaukee Federation of Churches.

The Arion Club with some 170 to 180 singers made a decidedly favorable impression. Solo honors went to Herbert Gould who substituted for Frank Duford in the bass rôle. Mr. Gould was the singing leader of thousands of naval recruits at the Great Lakes Training

W. Ames; secretary, Mrs. P. N. Myers; treasurer, Mrs. G. P. Metcalf. Other members of the board of directors are Mrs. E. G. Quamme, Mrs. W. S. Briggs, Mrs. H. T. Quinlan, Mrs. W. D. Mitchell, Elsie M. Shawe and S. O. Hartwell.

Katharine Goodson again proved her popularity in St. Paul on the occasion of her appearance as soloist with the Minneapolis Symphony in the Brahms Concerto, No. 1, in D Minor, Op. 15. Collaboration between Miss Goodson and Mr. Oberhoffer resulted in a superb performance. Mr. Oberhoffer observed Beethoven's birthday anniversary in the performance of the "Leonore" Overture, No. 3, and the Seventh Symphony.

Alice Zepelli substituted for Anna Fitzu as soloist with the orchestra on the occasion of its latest concert.

F. L. C. B.

Station during the war, and Milwaukee, heard more or less of him at that time. But his vocal facility, his range, ease of delivery, and fine quality of voice as well as style in the Handel numbers yet came as a surprise.

Verna Lean, now studying in New York with leading teachers, made most acceptable the contralto solos. Edward Atchison was the tenor. Winifred H. Thomas, of Toronto, revealed a well-trained soprano voice of fine quality.

Dr. Daniel Protheroe, of Chicago, conducted with real success, and had under him an orchestra of picked players from Milwaukee and Chicago.

C. O. S.

D'Alvarez to Visit Florida

Marguerite D'Alvarez will be among the winter visitors to Florida as she has been engaged for a private musicale to be given in one of the largest villas in Palm Beach on Feb. 1. After her Southern tour she will cross to Havana for a number of concerts where her coming is anticipated on account of her Spanish ancestry and her fame as an interpreter of Spanish music.

Gruen Starts Tour with Althouse

About the middle of the month, Rudolph Gruen, pianist and accompanist, started on a tour with Paul Althouse.

Montana, British Columbia, Washington, Oregon, California, Texas and Florida will be visited by the artists, with about twenty-five appearances, keeping them busy till the middle of March. Mr. Gruen will contribute piano solos to every program. He made a successful tour with Titta Ruffo in the fall. Recent appearances have included a St. Louis recital with the Sohmer Reproducing Piano and engagements with Althouse, Josef Shlisky, May Peterson, Josef Stopak and Marguerite Namara.

OFFER HISTORIC CYCLE

Olive Nevin and Milligan Heard in Program in New England

Olive Nevin, soprano, has just returned to her Sewickley home after what she declares to have been the most successful trip of her career. With Harold Vincent Milligan she was heard in a historical résumé of American song-writers, arousing interest everywhere. Recitals were given by her in Hartford with the aid of a Duo-Art piano, indicative of the development of the manufacture of instruments along with the development of the music itself. From Hartford they went to New Haven, appearing in Sprague Hall, Yale. Three different programs were offered in Boston, in three different appearances, all made up from their large repertoire of American songs, and in Worcester Miss Nevin gave a song recital. Following the Worcester recital Miss Nevin returned to Boston, where she spent several days as a guest of Mme. Hudson-Alexander, also going to Wellesley College, her Alma Mater, where she sang at the Christmas Vespers service.

Maier and Pattison Play Three Times with Boston Symphony

Guy Maier and Lee Pattison were soloists with the Boston Symphony three times within four days recently. On Dec. 23 and 24 they appeared at the regular series of the orchestra in Symphony Hall, Boston, playing the Mozart Concerto for Two Pianos. On Dec. 26 they repeated the performance in Fall River, Mass. Mr. Maier has also been soloist with the orchestra twice this season, in Haverhill, Mass., and at the first of the Pension Fund concerts in Boston. The two artists gave a program in Rochester, N. Y., Dec. 14, under the auspices of the Tuesday Morning Musicales and were re-engaged for next season. The following morning a letter was received from James E. Furlong asking if they would be available for a return appearance on March 29, but unfortunately they were booked elsewhere.

"American Triptych" Presented at the Stuyvesant High School

Charles D. Isaacson, manager of the New York Globe concerts, presented the "American Triptych" Dec. 29 in his opera series at Stuyvesant High School. Cadman's "Shanewis" was directed by the librettist, Nelle Richmond Eberhart, and the whole drawing-room scene was given with the exception of the choruses. Ralph Soule was Lionel, Caroline Andrews, Amy; Constance Eberhart, Shanewis, and Tori Summers, Mrs. Everton. Marcella Geon accompanied and Mr. Isaacson read an elaboration of the opera story.

Lillian Croxton Sings at Musical at Mrs. Cannes' Home

At a musicale given recently at the home of Mrs. Leila Hearne Cannes, Lillian Croxton, soprano, pleased with her singing of Mozart, Gounod and Benedict songs. Maud Reiff played her accompaniments. Mrs. Leila Troland Gardner also sang and was accompanist for Miss Edson in her songs, "Homeland" and "Love Vision."

Letz Quartet Begins Southern Tour

Following its second subscription concert in Aeolian Hall on Jan. 25, the Letz Quartet will head for the South, playing en route at Ogontz School, Rydal, Pa., on the 26th, and then in turn in Hartsville, S. C.; Miami, Fla.; Tampa, Fla.; Orlando, Fla.; Charleston, S. C.; Rome, Ga.; Bristol, Va.; Greensboro, N. C.; Chapel Hill, N. C.; Hollins, Va.; Roanoke, Va., and Sweet Briar, Va.

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ZACH'S MEN GIVE A TCHAIKOVSKY PROGRAM

Michel Gusikoff Successful as Soloist—Mme. Alcock, Vidas and Others Heard

ST. LOUIS, Jan. 6.—The sixth pair of Symphony Concerts and the last until the first week of the new year brought an "All-Tchaikovsky" program, played with a telling effect by the orchestra. Mr. Zach's band was more responsive than ever and the leader was loudly acclaimed. He opened the program with the Overture *Fantasia*, "Hamlet," and the only other orchestral offering was the Symphony No. 5. The soloist was Michel Gusikoff, concertmaster. He played the Concerto in D Major in a fashion that won him the admiration of two great audiences. His tone is improving each year and his technique is admirable indeed. He played the *Andante* movement beautifully and was forced to give an extra, with piano accompaniment.

The second concert of Elizabeth Cuerny's People's Course brought Merle Alcock, contralto, and Raoul Vidas, the young violinist, to St. Louis. Mme. Alcock had not been heard here for several years. Her program was light, with the exception of an aria from "The Hugue-

nots." Sinding's "Mother of Mercies," two songs by Grieg and Hawley's "Peace" were most liked. Mr. Vidas displayed his virtuosity in Vitali's Chaconne, the Saint-Saëns Concerto No. 1, and a group of miscellaneous numbers with extras. His playing showed much fire and temperament.

A recent Sunday "Pop" concert brought a real treat for the big audience in the work of the soloist, Stanley Homer Sicher, a young pianist of this city, scarcely fifteen years old. He has been heard here before in recital, but this was his first appearance with orchestra. He displayed a dignity in keeping with the great artists, playing the Weber-Liszt "Polonaise Brillante" with much ease and excellent technique. He was extremely modest in his acknowledgment of the ovation he received and gave the Schubert-Taussig "Marche Militaire" as an extra. Two excerpts from the "Jewels of the Madonna," a divertissement in two parts by Casadesus—a novelty here—and several popular works completed the program.

The City Club had its third musicale of the season recently. Mrs. Franklyn Knight, contralto, sang two groups very acceptably. Roy E. Russell, baritone, and a ladies' quartet also appeared. The Junior of Commerce Glee Club assisted. H. W. C.

The Griffes Group in Immediate Demand

Hard on the heels of its successful first concert at Aeolian Hall have come many requests for dates for the newly formed Griffes Group, which is made up of Olga Steeb, piano; Edna Thomas, mezzo, and Sascha Jacobinoff, violin, and named after the late Charles T. Griffes, composer. On Jan. 8 it is booked for the first of a series of appearances at Colgate University, Hamilton, N. Y. Catherine Bamman, who manages the Group, is in receipt of a wire from the Elwyn Concert Bureau, which operates extensively throughout the Northwest and the Pacific Coast, offering the attraction fifteen appearances next season.

Flonzaleys Filling Many Dates

On their way from Philadelphia to Boston, where they are due to play on Jan. 20, the Flonzaley Quartet will stop off in New York to give the second of their Aeolian Hall subscription series, Jan. 18. For the program they have chosen the Brahms Quartet in C Minor, Op. 5, No. 1; a "Sérénade Dramatique" by Joseph Jongen, and the Beethoven Quartet in F, Op. 59, No. 1. The Flonzaleys will make their annual Southern tour early in February. Then they play their way North as far as Montreal and Quebec, returning to New York for the last of their subscription concerts, on March 8.

FLONZALEYS PLAY IN FREE DETROIT SERIES

Chamber Music Society Enables Public to Hear Quartet—Gabilowitsch Program

DETROIT, MICH., Jan. 6.—If the Chamber Music Society performed no other service for Detroit than to bring the Flonzaley Quartet here each season, this city would have reason to be duly grateful; but it performs many services, among which is the presentation of such chamber music bodies free to the general public. On Sunday afternoon, Jan. 2, these musicians gave two sterling programs at the Institute of Arts, the doors of which were thrown open to the populace. Each program lasted an hour and the capacity audiences were not even asked to give a small monetary offering. The society, as is its custom, financed the entire project, that the general public may become better acquainted with chamber music. On Tuesday afternoon, the society accorded the public school pupils the same privilege, presenting the Flonzaleys in a concert at the Central High School.

On the intervening Monday evening, at Temple Beth El, the quartet gave a program for which an admission fee was charged and it was one of the most delightful ever played here. The Beethoven Quartet in F was, of course, notable for the classic simplicity, and the finesse with which it was presented, but enthusiasm increased as the program progressed to works by Griffes and Schumann. The Indian number, "Lento assai" of Griffes, made an unusually favorable impression, both because of its unique treatment of a familiar Indian theme and because of the colorful way in which the Flonzaleys depicted it. The real high light of the evening, however, was the Schumann Quartet in A, the manifold beauties of which were revealed by these artists with superb skill. The audience expended unwonted energy in endeavoring to have it repeated.

Christmas week was devoid of concerts excepting Dec. 26, when the Detroit Symphony appeared at Orchestra Hall. The program, conducted by Mr. Gabilowitsch, contained several sprightly numbers suited to the holiday season and the band had the assistance of two soloists, Harriet Scholder, a young pianist new to Detroit, in the second Chopin Concerto, and Bruno Jaenicke, of the orchestra, who contributed a Mozart Concerto for horn. From the viewpoint of the audience, Liadoff's "Music Box" was the feature of the day and it was applauded so vehemently that Mr. Gabilowitsch repeated it. Mr. Jaenicke was accorded a warm reception and Miss Scholder was recalled several times.

M McD.

Elmira, N. Y., to Have Choral Society

ELMIRA, N. Y., Jan. 8.—On Sunday afternoon, Jan. 2, the Elmira Symphony gave its first popular concert before an audience that crowded the theater. Numbers from the regular evening program of the preceding concert were repeated. In addition to these the "Inflammatus" from Rossini's "Stabat Mater" was sung by a chorus with Mrs. Ray Herrick as soloist. Another feature, new to these concerts was the "Sing-Song" in which audience, chorus and orchestra took part. A number of old songs were sung. Steps will be taken immediately to organize the chorus into a choral society, and a festival organization will also be formed. The choral society will begin its work with at least 100 members and its strength will be built up to 300 voices as rapidly as possible. Plans for a Music Week are under discussion.

Presents Artists at Kew Gardens

Mrs. Leila Hearne Cannes presented Lillian Croxton, soprano, at one of the Sunday evening musicales at the Kew Gardens Inn recently. Mrs. Croxton's singing of "My Lovely Celia" won applause. Another number in this series presented Mary Waterman, violinist, pupil of Christaan Kriens, who was accompanied by her sister, and Jencie Callaway-John, soprano. Mme. John gave special pleasure with a group of songs and an aria from Massenet's "Manon."

Alice Verlet, the Belgian soprano, returned recently to New York after an extended tour to the Pacific Coast and back. She will begin another transcontinental tour immediately after the holidays.

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WILLEM MENGELBERG was scheduled to make his bow as conductor of the National Symphony Orchestra at Carnegie Hall last Tuesday afternoon. Owing to the lateness of the event comment on it must be deferred until next week. Apart from a further Toscanini concert, the orchestral doings of the bygone ten days have included visits from the Philadelphia and Boston Symphony bodies, with performances of such new or nearly new works as Malipiero's first set of "Impressions of Nature," Balakireff's "Islamey" instrumented by Alfredo Casella, the "Pleasure Dome of Kubla Khan" by the late Charles Griffes, and a tone piece, "In the Fairy Hills," by the Englishman, Arnold Bax. The Philharmonic gave a surpassingly fine concert Saturday evening with Margaret Matzenauer as soloist. The New York Symphony devoted its Thursday "historical" program to Berlioz, Saint-Saëns and Franck, while at its Sunday session Albert Spalding was the soloist and the instrumental novelty Victor de Sabata's symphonic poem, "Juventus."

Toscanini's Second Concert

Exhibiting the qualities already made familiar by earlier concerts, Toscanini and the Scala Orchestra gave a concert for the benefit of the Italian Welfare League Monday evening of last week in Carnegie Hall. The change from the over-vast spaces of the Metropolitan to the acoustically more perfect hall in Fifty-seventh Street proved of advantage to the Italian orchestra. Especially was this true of the nice nuances and divers subtleties which the famed conductor sets such store by. In general, the tone of the string ensemble seemed to have taken on richness and substance.

The program—considerably too long—was made up of three sixteenth century pieces—one by Vincenzo Galilei, the others anonymous—scored by the modern Respighi; Beethoven's Seventh Symphony; the Brahms "Variations on a Theme by Haydn"; a symphonic poem by a little known Italian, Victor de Sabata, and the "William Tell" Overture. Here was a program which gave Mr. Toscanini every opportunity to display his versatility and individuality. Whether you like his Beethoven or no, it is at least his own. The early Italian music

(originally for lute) was delicious, the Brahms variations had brilliancy, and the Sabata a certain power and impressiveness.

The great audience gave conductor and men ovations. L. R.

The Philadelphia Orchestra

Although the Tuesday evening program of the Philadelphia Orchestra had a good deal to say about life out of doors and natural phenomena generally, the concert proved to be the most uninteresting given this season by the visitors from beyond New Jersey. It concerned itself with Beethoven's "Pastoral" Symphony, Debussy's now popular Nocturnes, "Clouds" and "Festivals," and the second Rhapsody of Liszt, which the more pretentious among moving picture establishments now offer as a sure-fire attraction, czimbalon and all. This self-same Rhapsody was very excitingly exposed by Mr. Stokowski and his forces, with all the essential rubato, all the mournful sentiment, all the madcap dash and brilliant whirl that counterfeit Tzigane virtuosity to a nicety. The audience was greatly stirred by the fast and furious exhibition, and gave corresponding vent to its feelings.

But the first half of the evening told no such pleasant tale. There seems to be something about the "Pastoral" Symphony that puts conductors to sleep. Somnolence brooded over Mr. Stokowski's performance, much as if the conductor conceived the chief delight of a visit to the country to be the opportunity afforded for an undisturbed space of restful slumber. The brook flowed like a current of molasses and seemed several times on the point of drying up altogether. Even the storm tempered its wrath to the slumbering vacationist, or week-ender, and when the decorous peasants rendered up thanks it was probably for the mildness of the atmospheric disturbance. The whole of this out-of-town excursion was distinctly depressing and the thoughts it chiefly inspired were of the first train back to the city.

The iridescent and filamentous cloud pageant of Debussy was precisely and punctiliously set forth. There is no escaping the sheer beauty of this tone picture. Mr. Stokowski delicately bestrode the golden mists and luminous vapors. About the mystic festival he was, naturally, more positive and forthright. H. F. P.

Novaes Returns With Stokowski Forces

Guiomar Novaes made her first appearance this season as soloist at the benefit concert given by the Philadelphia Orchestra at Carnegie Hall on Jan. 5. Mme. Novaes—for recently she has become a matron—brought back with her the artistic exuberance and translucent charm of her earlier playing. Saint-Saëns's Concerto No. 4 in C Minor had in her an exquisite interpreter. For his offerings Mr. Stokowski began with the oft-repeated "Scheherazade" and gave to it a brilliant and elemental performance. The Overture to "Rienzi" finished the afternoon with great splashes of vivid color, played with the musical unity for which these forces have become known. F. R. G.

The Bostonians' Concert

The first Boston Symphony concert of the new year was extremely long but not proportionately entertaining. However, it had the distinction of opening with Tchaikovsky's "Manfred" Symphony. A performance of this work is at once an event and a rarity. Nobody loves it and only the hardier among conductors can be induced to champion it with an occasional hearing. The reward for such propaganda is only the consciousness of an artistic duty performed. For except to the handful who know and love the "Manfred" it is practically virgin soil and untracked wilderness. Some day, perhaps, a conductor persistent and persuasive enough will arise among us and, in defiance of critical hostility and popular indifference, proceed to demonstrate that the symphony contains some of the very greatest music that Tchaikovsky—or, for that matter, anybody—ever wrote. In a way the composer is to blame for the neglect of this work. He condemned it repeatedly and passionately, thereby giving critics their cue. Now the "Manfred" is undeniably too long—it plays a full hour—and the inspiration falters after the second movement. But to the mind of the present writer, at least, Tchaikovsky never equalled the rugged, precipitous grandeur, the fierce insistence, the stupendous spiritual tumult of the first movement. Only the *adagio lamentoso* of the "Pathétique" compares with it in force of genius. Gloomy this music may be. But it is the overwhelming tragic gloom of "Prometheus Bound." The eerie tone picture of the scherzo—the Alpine spirit dancing on the rainbow of the waterfall—stands absolutely unrivaled.

Mr. Monteux gave a forceful and dramatically conceived reading of this great, gaunt masterpiece, though the orchestra's playing was not impeccable as to tonal beauty or intonation. The applause was half-hearted. It always is for this luckless symphony. Unfortunately Mr. Monteux did not build the rest of his program with the idea of lightening the Byronic gloom of its opening. The second part took up the intermezzo from D'Indy's "Legend of St. Christopher," "Le Quête de Dieu," with which Walter Damrosch bored us a few weeks past; a tone poem, "An Sluagh Sidhe," which being translated, means "In the Fairy Hills," by the Englishman, Arnold Bax, and the overture to "Le Roi d'Ys." The D'Indy piece was better played than at its previous hearing, but seemed not a jot better as music. The Bax piece, as may be gathered from its title, agitates itself about Gaelic fairyhood. The composer, in a pencil note in the score, declares his endeavor "to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr. Yeats's 'Wanderings of Oisín,' in which a human bard, having strayed among the host of the Sidhe, is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp

away in sorrow and anger while the harper is swept away into their revel." The music glistens with luminous and scintillant orchestral hues. It was written as long ago as 1909 and consequently contains nothing to shock sensibilities inured to Bloch, Stravinsky or Malipiero. The composer has mastered most of the artifices of modern orchestral writing and the score is put together with a certain factitious skill. But barring some passing suggestions of Celtic folk melody and a use of harps, as in accompaniment of bardic rhapsodies, there is nothing individual or distinctive about the composition which is too extended for its slender contents. It might be more successful if visualized with ballet and accessories. As a kind of "Russian ballet" upon an Irish theme its musical tenuousness would be less apparent. The score, for all its Gaelic intentions, has been steeped in the brighter colors of Muscovy, notably the dyes of Rimsky, the sainted. H. F. P.

[Continued on page 45]

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Novelties and Visiting Orchestras Lend Lustre to New York's Symphonic Week

[Continued from page 44]

Saturday's Concert

Mozart's "Don Giovanni" Overture and Schumann's D Minor Symphony formed on Saturday afternoon a classic approach to considerations of such exoticism and modernity as the late Charles Griffes's "Pleasure Dome of Kubla Khan," the first part of Malipiero's "Impressioni dal Vero" and Balakireff's "Islamey" Fantasy, translated from its pianistic estate into orchestral language by the savagely modern Alfredo Casella. Neither the music of Mozart nor Schumann seemed greatly to pre-occupy Mr. Montoux, or did the orchestra play them in the style of the Boston Symphony of old. The symphony was perfunctory, rigid and cold. The French conductor seems temperamentally out of sympathy with this music. He feels not at all the grace and resiliency of Schumann's instrumental song, its winged fancy, its mounting rapture. He finds it an earth-bound clod and leaves it such.

The modern—and less important—compositions proved much more his affair. His reading of the Griffes piece may be taken as authoritative, for he prepared and produced the work both here and in Boston with the composer at his elbow. Saturday's presentation served as a melancholy reminder that the ill-fated composer attended the previous one in the flesh. The work more than any other of his, seems to have become invested with a memorial solemnity. It appears to be generally accepted as his masterwork and it undoubtedly is his most ambitious. Yet to temperate judgment it recommends itself but as an out-giving of a well-ordered talent. Imagination the departed composer indubitably possessed, and skill in evoking the atmosphere of exotic fable, in commingling orchestral timbres, in devising effects, in handling the approved materials of orientalism. But in richer substance and individual invention the music is slight almost to emptiness. It was received politely, but by no means overwhelmingly, last week.

New York had a taste of Malipiero's "Impressions of Truth" last fall when Mr. Bodanzky produced the second set. It did not take kindly to them nor did it this time to the first part which, while more idyllic and less obstreperous, is not much better. The three numbers of the present set are "woodland sketches" or, if you will, "waldweben," though there is no suggestive recourse to MacDowell or Wagner. The first two tone pictures are thin and almost destitute of interest.

After the legendary Eastern pleasure domes and sunless rivers of Griffes and the bird pipings of Malipiero the racy orientalisms of honest Balakireff, glowingly instrumented by Casella, sent the audience home in a diverted frame.

H. F. P.

Damrosch's French Program

With the volcanic Albert Coates half way back to England and his three concerts but glowing memories, Walter Damrosch took the New York Symphony in hand once again Thursday afternoon of last week and led his historical class through Berlioz, Saint-Saëns and César Franck. It was a long and dreary concert. Berlioz was represented by the first two movements of the "Harold in Italy" Symphony, Saint-Saëns by the Symphony in C Minor, Franck by the "Symphonic Variations," played this time by Harold Bauer. Mr. Bauer also occupied the piano in the music of Saint-Saëns, where Pietro Yon attended to the organ. The other quasi-soloist of the afternoon was René Pollain, who impersonated Childe Harold on his viola.

Berlioz is coming in for considerable laudation these days at the hands of those who find Wagner old-fashioned. Now and then one resolves to let bygones be bygones, to listen to Berlioz with a determination to find him great, and to concur with Romain Rolland, that Berlioz "est la musique même." But after a brief space one's charitable intents

falter, and patience goes aglimmering. There is nothing in it. Berlioz is precisely what he seemed to be—futile to this age, outmoded, hoary, spent, quixotic ambition seeking to fly without inspirational wings, unmusical vacuity. "Harold" is elongated, dessicated, and slumber-bearing as poppy syrup.

Saint-Saëns C Minor Symphony is much esteemed in France, where some prefer it to César Franck's. But here, too, is emptiness, insincere pomp, desolating length and scholastic bombast. Mr. Damrosch's forces played it vigorously but the glory of Saint-Saëns would much better have been served by "Le Rouet d'Omphale" or the "Danse Macabre." Real music came late upon the scene in Franck's "Symphonic Variations." Harold Bauer played them superbly.

H. F. P.

The Sunday Concert

Disappointment confronted the arriving audience at the Aeolian Hall concert last Sunday afternoon, as lack of time for adequate preparation necessitated the withdrawal of Chausson's beautiful B Flat Symphony, scheduled for the occasion, and the substitution of the two dreary movements from Berlioz's "Harold" Symphony heard on Thursday. This sorry business was endured with the best grace possible. Mr. Pollain again represented *Harold's* melancholies and peregrinations on his viola in endlessly reiterated arpeggios and that inescapable *leit motif* that sounds like a step-child of "Nearer My God to Thee." For good measure Schubert's "Rosamunde" Overture was thrown in to prelude the vapors of Berlioz.

After the symphony came the artistic high-light of the afternoon in the shape of a beautiful performance by Albert Spalding of the Beethoven Violin Concerto. Mr. Spalding first proved his mettle in this concerto several years ago and played it then after the manner of the elect, though with cadenzas which, while his own, were open to criticism. The American violinist completely won his audience on Sunday by the noble style and elevated sentiment that stamped his performance with the impress of truly patrician distinction. The cadenzas sounded better than they did the first time. Do we err in the conjecture that Mr. Spalding has since overhauled and improved them?

The young Italian Victor de Sabata's tone-poem "Juventus," which Mr. Toscanini brought out at one of the Scala Orchestra's concerts less than a week before, has little need of fresh discussion. A sort of diminutive "Heldenleben," it embodies that orchestral command which seems to-day a universal heritage, that uncontrolled eagerness to expend lavish instrumental and harmonic resources upon tenuous and unoriginal ideas, that instant acquiescence in the temptation to exploit the fullest sonorities. Energy and impulsiveness befitting the theme of youth in its combativeness, stress and triumph it undoubtedly possesses. The denotement of contrasting moods is broad and vivid, the technical execution brilliant. Yet when all's said, the piece is but the superficially well-contrived product of an eclectic disposition and otherwise of meager importance. Familiar voices sound through it, not the least assertive being Puccini's. "Tosca" is beginning to serve the young Italian "liberators" handsomely.

H. F. P.

Walter Damrosch offered the second of his symphony concerts for young people to the usual exuberant audience on Jan. 8. The Overture to "Mignon" with a Polonaise made especially sparkling; the March Movement from Raff's "Lenore" Symphony; a Serenade for violin, cello and piano in which Tintot, Willeke and Mr. Damrosch gave the youngsters their first taste of chamber music, the Allegretto from Beethoven's Eighth and the "Valkyrie" Fire music completed an enjoyable event.

F. R. G.

At the Philharmonic

For the second of its five popular Saturday evening concerts the Philharmonic last week presented a program in most respects fit for the gods, and consecrated to the orchestra's trinity of patron saints, Beethoven, Wagner and Liszt. The symphony was the "Pastorale," which, under Mr. Stransky, possesses all

the tonic virtues of a country outing. Now, the "Pastorale" is a treacherous work. Misconceive the tempi and you translate it into the very agony of boredom, as happened in Carnegie Hall on another evening last week. Mr. Stransky, however, has to perfection the sense of its rightful movement. He drags not a bar of it, hence the first movement and the brook scene disclose the full charm of their alert poetry.

For the sake of Mme. Matzenauer, the evening's soloist, Beethoven was further drawn upon and his early written and antiquated concert scena and aria, "Ah, Perfido," brought to light. It is a tiresome affair, this Italian air built on the stilted operatic models of the Mozartean period. Thayer found influences of Mozart and Salieri in it, as well as "the actual impress of Beethoven," and the vocal part certainly shows more considerate attention than the composer

manifested in his subsequent writings for voice. But on the whole, "Ah, Perfido" is an unprofitable bore, and even Mme. Matzenauer's dramatic delivery failed to redeem it. Such a work should be reserved for the more archaeological sessions of the Beethoven Association.

Liszt was represented by his fiery "Mazeppa," which is in both senses a Philharmonic war-horse, and which earned for Mr. Stransky and his men a considerable ovation. But the glory of the concert the conductor fittingly reserved for the last—the immolation of *Brünnhilde* and the finale from "Götterdämmerung." Mme. Matzenauer sang some of the higher passages and in particular the B flats of her concluding pages in the blatant fashion which has been deplored in her *Isolde*. Yet the breadth, the nobility and the grand manner which she exemplifies in the delivery of Wagner's most exalted "speech-song" overshadow her flaws. The majesty, tenderness and exaltation of it all disarmed technical objection. And how the orchestral part was played! He who would know how fully the human may lose itself in the divine may find the answer in this music—the furthestmost tonal bounds of mortal conceiving.

H. F. P.

"REPEATS" COMPRISE METROPOLITAN WEEK

Favorites, But No "First Time" Works on Schedule

For the first time this season a week of opera was written in without the use of red ink when the time came to enter it on the chart that hangs in the office of William J. Guard at the Metropolitan. When an opera is presented for the first time, the name goes on the chart in red. Repetitions are entered in black. There were no "first times" in the opening week of the New Year. The repetitions were "Don Carlos" on Monday, "Carmen" on Wednesday, "Oberon" on Thursday, "Tristan and Isolde" on Friday, "Madama Butterfly" at the Saturday matinée, and a benefit performance of "Mefistofele" Saturday night, with the Italian Hospital as the beneficiary. The week brought back the last of the singers who have been indisposed, save Caruso, whose ultimate return to the Metropolitan is still a matter of surmise.

"Don Carlos" on Monday night served again to impress on patrons of the Metropolitan that there is much beautiful music in this somewhat antiquated Verdi score; also that the Metropolitan is giving it in a manner worthy of the high standards of the opera house. Martinelli, in the name part, was in admirable voice and Miss Ponselle contributed some really glorious singing. Mme. Matzenauer and Mr. Didur gained further distinction in their respective rôles, and lesser parts were cared for capably. There was hearty applause for the novel, if somewhat extraneous ballet, led by the delightful Rosina Galli. Mr. Papi conducted.

O. T.

Except that the part of *Escamillo* was allotted to Jose Mardones, the performance of "Carmen" on Wednesday evening held no unwonted features. Mr. Mardones's voice, admirable as it is, is hardly adapted for the music of the *Toreador*. He was given an ovation after his famous Act II aria. Martinelli sang excellently as *José*, Farrar gave her usual portrait of the gypsy, Marie Sundelius was admirable as *Micaela*, and the remaining parts were commendably done by Marie Tiffany, Frances Ingram, and Messrs. Rothier, Leonhardt, Dua and Laurenti. Mr. Wolff conducted.

Weber's "Oberon" in its original English was sung for the second time this season at the Metropolitan Thursday evening, rôles taken as at various times last year by Ponselle, Gordon, Kingston, Dua, Delaunoy, Sundelius, Diaz and Ogden. Martino appeared as Charlemagne, while Carl Schlegel relieved Leonhardt, who was ill, and Artur Bodanzky conducted his own version of the tuneful work.

The fourth performance this season

of "Tristan and Isolde" was given on the evening of Jan. 7. Two newcomers were in the cast, William Gustafson as *King Mark* and Mario Laurenti as *Melot*. Both acquitted themselves with distinction. The remainder of the cast was as before. Mr. Sembach sang better than at his last performance but Mme. Matzenauer's voice showed traces of fatigue. To Jeanne Gordon, the vocal honors of the evening went easily. Miss Gordon's singing and impersonation of *Brangaena* improve steadily. Mr. Whitehill was *Kurvenal* and Mr. Bodanzky conducted.

J. A. H.

The Saturday afternoon performance of "Butterfly" was in no way remarkable except that it again presented Scotti as a very dignified *Sharpless*, a rôle which the distinguished baritone fills most acceptably. The performance gave much pleasure to a very large audience which showed its appreciation and its friendliness to Mme. Farrar, who was the *Cio-Cio-San*, by presenting her with several bouquets of flowers which were thrown upon the stage at the close of the first act. Others in the cast included Rita Fornia as *Suzuki*, Giulio Crimi as *Pinkerton* and Minnie Egner, Octave Dua, Pietro Audisio, Louis D'Angelo, Francesco Cerri and Vincenzo Reschiglian. A feature of the performance was the delightful reading of the score by Mr. Moranzoni.

D. L. L.

Saturday night's benefit performance of "Mefistofele" was an admirable one, and doubtless netted a large sum for the Italian Hospital. The extravagant settings and the riot of color employed in the mounting of the work again caused much comment, and the fine singing of Mr. Gigli as *Faust*, Mme. Alda as *Marguerite* and Mr. Mardones in the title rôle stirred genuine enthusiasm. Lesser rôles were adequately sung. Mr. Moranzoni conducted.

Several ensembles in which leading principles, the chorus, stage band and orchestra took part, furnished a sufficient attraction at the Metropolitan Opera House Sunday night, to draw an audience filling all standing room. The most distinguished singing of the evening was that of the chorus which was heard in the Coronation Scene from "Boris," the Soldier's March from "Faust," the Harem Scene from "Oberon" and the Triumphal Scene from "Aida." In "Boris," Didur supplied the solos of a part with which he has identified himself especially. Rosa Ponselle, who has become one of the chief attractions of the Sunday night affairs, and Jeanne Gordon supplied the solos in the "Oberon" excerpt, while Ponselle, Gordon, Kingston, Amato, Didur and Gustafson performed similar service in "Aida." The Garden Scene from "Faust" was given in its entirety with Mmes. Sundelius, Ellis, Telva and Harrold and Rothier as the principals. Bamboshek conducted with his customary nicety.

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MIAMI, FLA.—Mrs. Anna Van Gerow, soprano, was heard in recital at the Green Tree Inn, assisted by Helen Raynolds, pianist, recently.

MANCHESTER, N. H.—Florence King, soprano of Boston, presented a varied program in Exeter, N. H., under the auspices of the Alumnae Association of Robinson Seminary at its recent annual reunion.

TRENTON, N. J.—A MacDowell program was given at a recent meeting of the Catholic Girls. A paper on the life of the composer was read by Ellen O'Toole.

SPRINGFIELD, MASS.—The Clef Club held a New Year's party at the home of Beatrice Osborn, during which a program of piano numbers was offered by Marian Armstrong.

MANCHESTER, N. H.—Brayton Stark of Stanford, Conn., gave an interesting organ recital recently in the Unitarian Church in Concord. He was assisted by Watson P. Schofield, baritone.

SALEM, ORE.—John R. Sites, director of the Conservatory of Music, is conductor of the symphony orchestra of fifty pieces which is announced for a series of concerts throughout the season.

OIL CITY, PA.—The pupils of Prof. F. M. Hooper were heard in recital in the Carnegie Library Hall last week. The accompanists of the evening were Mrs. Pearl L. Olmes, Elizabeth Jackson and Prof. Hooper.

GREENSBORO, N. C.—Gertrude Tingley, mezzo, and James Westly White, bass, gave a joint recital in the ballroom of the O'Henry Hotel recently, pleasing a large audience with a miscellaneous program in English.

WASHINGTON, D. C.—The New Year was musically ushered in at the Arts Club by Mary A. Cryder, presenting Katharine Foss, dramatic soprano, in a recital of songs in French and English. Marie Hansen presided at the piano.

WILLIAMSPORT, PA.—Mary B. Lundy, director of the Leschetitzky Music School, has gone West for her health, and is teaching in the Washington State College where there are 500 pupils with eleven teachers in the music department.

BRIDGEPORT, CONN.—Arthur Penn's operetta, "The Yokohama Maid," was given by the combined glee clubs of the high school in the auditorium recently, under the direction of Ingeborg Svendsen-Dune, director of music in the high school.

WASHINGTON, D. C.—Elizabeth Winston, pianist, gave a recital at the Franklin Square Hotel recently. Her most impressive numbers were the Ballade in B Minor of Liszt, "Moto Perpetuo" of Alkan-MacDowell, and the "Ride of the Valkyries," Wagner-Hutcheson.

STOCKBRIDGE, MASS.—A committee, comprising Mrs. Ellen Morgan Nash, Miss Adams, Laura S. Seeley, Eugene A. Benjamin and May McGovern, has been appointed by the music committee of Stockbridge community service to purchase a piano for the town hall.

LOWELL, MASS.—Joseph A. Marshall, blind pianist, was heard in recital before the College Women's Club recently, in a program of classic and modern compositions. Thomas Egan, tenor, was also heard here recently, singing a program composed largely of Irish songs.

LANCASTER, PA.—The Conley Concert Company of Philadelphia, composed of Eleanor Gerlach, soprano; Mabel Addison, contralto; Henry Gurney, tenor, and Frank M. Conley, bass, presented a popular price program at the Y. M. C. A. on New Year's eve. Myrtle Evers was the accompanist.

PORTLAND, ORE.—The Chehalis Choral Society appeared in concert for the first time under its new leader, Paul Petri, recently, and the success was gratifying. The assisting artists were Zella Melcher, soprano; Harry Powers, baritone, and the Chehalis Ladies' Quartet, all local musicians.

LANCASTER, PA.—Samuel B. Smith, bass and choir conductor, is behind a new movement to organize all the soloists from the various choirs and choral organizations of the city into a Municipal Chorus to present standard oratorios and operas, bringing outside artists for the leading parts.

PITTSFIELD, MASS.—Ruth Savage has been engaged as organist of the South Congregational Church in this city, and will assume her duties Feb. 1. She succeeds C. Philip Goewey, resigned. She is now organist of the Methodist Church in Lee, and has a large class of piano pupils in Pittsfield and Lee.

BRIDGEPORT, CONN.—A Junior Chorus has recently been organized at the Washington Park M. E. Church, under direction of Arvin Hall, organist, and Mrs. Clara Alvord. The membership numbers about fifty, and the purpose is to augment the activities of the regular choir at the Sunday services.

SACRAMENTO, CAL.—Mavis Scott, contralto, gave a farewell concert to her friends recently, at Wiley B. Allen concert hall. Miss Scott, who has been a pupil of Mrs. Charles S. Mering and one of the city's most active musicians, will make her home in San Francisco where she will continue her studies.

PORTLAND, ORE.—Mrs. Mischa Pelz gave a program for the Junior Menorah Society at the B'nai B'rith recently, and was the soloist at the Failing School Parent-Teachers' meeting. Mrs. Jack Lauterstein was an able accompanist. Mrs. Pelz was also heard at the Progressive Business Men's luncheon at the Benson Hotel.

MELROSE, MASS.—The Melrose Choral Society, comprising the Amphion Club, the Chaminade Society and the Melrose Orchestral Association, presented "The Messiah" on Dec. 22. The soloists were Elizabeth Gleason, soprano; Edith Weyer Wilson, contralto; Ben Redden, tenor, and Loriston Stockwell, bass. Elmer Wilson conducted.

PITTSFIELD, MASS.—A chorus of 100 voices and an orchestra of twenty-five pieces presented Handel's "Messiah" under the direction of Elmer A. Tidmarsh of Glens Falls, N. Y., at the Colonial Theater recently. The soloists were Edith Bennett, soprano; Delphine March, contralto; James M. Morton, tenor, and James Stanley, bass.

WATERLOO, IA.—The auditorium was crowded to capacity and thirty-three cities and towns were represented in the audience that saw Pavlova and her company upon its recent appearance here. The engagement was under the local management of H. O. Parsons, and constituted one of the dancer's three appearances in the State.

MANCHESTER, N. H.—The Concord Oratorio Society was heard recently in Phoenix Hall. The soloists were Laura Littlefield, Maitland Barnes, Willard Flint, George Boynton and Minerva Komenarski. In the evening the society presented Handel's "Messiah" with the same soloists and Ada Aspinwall, pianist.

ASBURY PARK, N. J.—Mrs. Bruce S. Keator, formerly organist at the old First Methodist Church which was destroyed by fire, and for four years organist at St. Andrew's Methodist Church in New York, has been engaged to take charge of the music in the new church which will be ready for use about the first of February. Mrs. Keator is head of the New Jersey Chapter of the National Association of Organists.

LANCASTER, PA.—Buck's cantata, "The Coming of the King," was sung by the combined choirs of Zion's Lutheran Church and Grace Lutheran Church under the direction of George B. Benkert recently. The solos were sung by Mary Marks, Margaret Benkert and Mrs. John Schlaugh, sopranos; Mrs. Charles Koch, contralto, and Samuel Smith, bass.

MOLINE, ILL.—Mrs. Frank Sieberling, president of the National Federated Clubs of America, visited the Tri-Cities recently and conferred with the local biennial board in making arrangements for the coming biennial which will be held in the Tri-Cities. She addressed a large number of musicians and music-lovers at a luncheon which took place at the Golf Club.

MOLINE, ILL.—The "Messiah" was given at Augustana College lately with the Tri-City Symphony, and Ethel Benedict, soprano; Jennie F. W. Johnson, contralto; Arthur Kraft, tenor, and Louis Kreidler, bass. An outstanding feature of the performance was the singing of Arthur Kraft. The chorus was directed by Arvid Samuelson and did creditable work.

LYNCHBURG, VA.—The Lynchburg Choral Society under the direction of Maryon Martin, has resumed rehearsals of Mendelssohn's "Elijah," which it expects to present in the early spring. A campaign, conducted by the executive committee has been started with the purpose of increasing the club roll to 100 members, which for the present, will be the maximum membership.

BRIDGEPORT, CONN.—At the December meeting of the Kiwanis Club, the guest of honor was Dr. G. E. Conterno, director of the Bridgeport Symphony Society and of the Harvey Hubbell Concert Band, Inc., who spoke of the society, its aims and ambitions. Upon motion of J. Alex H. Robinson, a unanimous vote was taken by the members to endorse the society to the utmost.

TIFFIN, OHIO.—The Heidelberg Men's Glee Club of Heidelberg University completed a tour during the holidays, giving nine concerts in as many Ohio towns. The Club, consisting of twenty members, is under the direction of Oswald Blake, who is also the tenor soloist. Harry R. Behrens, violinist; Willard Rhodes, pianist, and J. Knight Houser, reader, were the assisting artists on the tour.

DULUTH, MINN.—Carl Borgwald, director of music in the Central High School and also organist and director at Endion Methodist Church, was heard recently in recital at the Presbyterian Church in Ashland, assisted by Edith Lundin, soprano, and Violet Hertzman, pianist. Mr. Borgwald also played before the Matinée Musicale of Duluth in a program arranged by Mary Bradshaw.

WASHINGTON, D. C.—Under the direction of Sydney Lloyd Wrightson, "The Adoration" by George Nevin, was lately given its first presentation in Washington. Harvey Murray presided at the organ and Claude Robeson at the piano. Katharine Riggs, harpist; Mrs. John J. Stahl, mezzo-soprano, and Mabel Linton, accompanist, recently presented an attractive program at the Arts Club.

MIAMI, FLA.—Mrs. H. Pierre Branning and Mrs. Eugene B. Romph were in charge of the first program given in the series of Friday morning musicales. A paper on "Music Appreciation" was read by Mrs. H. D. Tyler, after which a program was offered by Mrs. Edwin Baker, organist; Mrs. Ben Davis, Dorothy Dean and Eleanor Clark, pianists, and Mrs. Carl Mayer and Adelaide Clark, sopranos.

MIAMI, FLA.—The Philharmonic Orchestra, under Mme. Vilona-Hall, with little Audrey Hall as violin soloist, were outstanding features of the recent program of the Miami Music Club given at the Hippodrome Theater. Others appearing on the program were Rosalie Carrington, Dan Schrader, Elinor Miksitz, Sadie Nelson, Florence Holmes, Stanley Denzinger, Olive Dungan and Frances Tarbeau.

WILKES-BARRE, PA.—The opening concert in the forty-first annual series of the Concordia male chorus, with Paul Althouse as soloist, was excellent in all respects. The Mozart Club, one of the most active local organizations, gave a program of songs of the Victorian era

recently. Soloists were Miss Ximena, Mrs. Agnes Marcy Aldrich, Mrs. B. F. Morgan, Mrs. Conrad, Miss Kaiser, Mrs. Miller, Miss Berry, Miss Weigand, Mrs. Dow, Miss Leonard, Mrs. Weisley, Mrs. Pierson, Mrs. Cunningham.

SACRAMENTO, CAL.—An unusual recital was heard at the High School Auditorium recently, when Maud Coney Hare, pianist, composer and author appeared in a joint recital with William H. Richardson, baritone. Mrs. Hare gave an interesting talk on the Afro-American and Creole songs which were finely interpreted by Mr. Richardson. Mrs. Hare was an able accompanist and her own solos were well received. The arrangements of "The Creole Folk Songs" are now being published.

PORTLAND, ORE.—The advanced pupils of Abby Whiteside gave an interesting piano recital at the Whiteside studio last week. Mrs. A. O. Saunders played the difficult "Chromatic Fantasy and Fugue" of Bach, and Helen M. Caples, a former pupil of Miss Whiteside was heard in two modern numbers. Miss Caples is spending the year at Los Angeles studying with Thilo Becker. Others taking part in the program were Clara Winkler, Flora Snyder, Esther Wright, Norma Colle and Clara E. Smith.

PORTLAND, ORE.—The following students were presented at a musicale given by Helen and Evelene Calbreath at their home recently: In piano, Ruth Kern, Eleanor Dabney, Annette Kern, Elma Vaughn, Katherine Moore, Virginia Dabney, Katherine Galbraith, Doris Gramm, Helena Pittelkau, Pauline Bondurant; in voice, Mrs. Charles G. Irwin, Mrs. C. C. Chappel, Mrs. Jessie McLeod, Katherine Ensey, Hazel Bradbury, Jeanette Dentier, Syville Dennison, Rose Parker, Loie Thayer and Lucille Vogt.

JACKSONVILLE, FLA.—The School of Musical Art quartet gave the third concert of a series of twelve which are being given under the direction of Bertha Foster, at the Jewish Art Temple recently. The quartet is composed of Claire Kellogg, soprano; Grace Hilditch Watson, contralto; George Dale, tenor, and Joseph Schreiber, bass. The assisting artists were Anna Hilditch Burns, soprano; John B. Lucy, violinist, and Bertha M. Foster, organist. The concert was heard by a large audience.

DETROIT, MICH.—The fourth morning concert of the Tuesday Musicale took place in the auditorium of the Y. W. C. A., Jan. 4. The feature of the event was a Trevalsa song cycle, "Peter Pan" presented by Mrs. Lois Johnston Gilchrist, soprano; Elizabeth Bennett, contralto; John Koneczny, tenor, and John Dickinson, bass, with Gertrude Heinze at the piano. Mrs. Helen Burr Brand, of the Detroit Symphony, contributed two harp solos and Amelia Melin played three piano numbers. The program, arranged by Ada L. Gordon, was preceded by a paper on current events, written by Mrs. Roy Arthur Littlefield.

SYRACUSE, N. Y.—The Music School Settlement which is sponsored by the Morning Musicals, Inc., and by private subscriptions, gave its first concert of the season at Apollo Hall before a large audience recently. A unique part of the program was a group of twelve young violinists of the school playing together, directed by their teacher, K. K. Aikouni. Mary Mach, a Polish contralto, and Minnie Johnson, in Norwegian songs, were also heard. A group of Italian children led by Mrs. Fred Honsinger, sang Christmas carols. There was also a trio for piano, violin and cello played by Geraldine Arnold, Mrs. McKeever and Ethel Phoenix. Jessie Z. Decker is organizer and promoter of this work.

PORTLAND, ORE.—A choral concert ushered in the Christmas season at Reed College which was one of the special features of the year. Solos by Goldie Peterson and J. Erwin Mutch, director of vocal music department of the Ellison-White Conservatory of Music, were pleasant features of the entertainment. A trio sung by Marjorie Silverthorn, Nancy Gavin and Theodore Eliot; a mixed quartet by the Silverthorn, Gavin and Thomas Malarky; a male quartet by Thomas Malarky, John White, C. H. Gray and George W. Clark. Organ accompaniments were played by Lucile Murton. Elizabeth Gore, a junior in the college is given much credit for the success of the concert. Miss Gore directed the chorus and showed marked ability as a leader.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Charles Troxell, tenor, for many years a pupil of A. Y. Cornell, has had five "Messiah" engagements this season. On Dec. 20 he sang at Greensboro, N. C., under the direction of Wade C. Brown; at Elizabeth, N. J., on Dec. 23; at Newark, N. J., on Dec. 27, with the Schubert Club and in Washington, D. C., under the direction of Sydney Lloyd Wrightson, on Jan. 11 and 12. He will also be heard in Harrisburg, Pa., under the direction of Bernard Mausert, on Jan. 27. He has been re-engaged from last year for an appearance at Richmond, Va., where he will take part in a Good Friday oratorio performance.

Anna Michael, contralto, has been engaged as soloist at the Protestant Episcopal Church of Englewood, N. J., under the direction of William Janascheck, organist. Miss Michael is to take the part of *Maddalena* in the Aborn production of "Rigoletto" at the De Witt Clinton High School, New York, on Jan. 19.

Elizabeth Pruitt, soprano, has been engaged as *under-study* to Irene Williams in the name part of "Erminie" at the Park Theater. Oliver R. Stewart, tenor, is also a member of the "Erminie" company. Perry Hamilton, baritone, has been engaged as soloist in the quartet at St. Paul's R. C. Church in Brooklyn. Emma Cook, contralto, is singing in the choir of the Central Presbyterian Church. Virginia D. Brown, soprano, has been engaged as soloist in the quartet at the First Congregational Church of Greenwich, Conn., and Pauline Wilson, soprano, is the soloist at the Grace P. E. Church of Brooklyn, where Robert Gaylor is organist.

The first of a series of teas to be given by Mme. Minna Kaufmann took place at her Carnegie Hall studios, Sunday, Dec. 19. Mrs. Ferdinand Skinner of Winnipeg, Ontario, and Mrs. Spencer Wiggins of New York were the guests of honor. Mrs. Wiggins is the dramatic coach of Mme. Kaufmann's

pupils and also teacher of dramatics at the Barnard school. Betty Burke, who recently returned from a successful tour as leading lady in "La La Lucille," sang several numbers. Esther Carlson and Maud Young also sang several songs, as well as Mildred Leetreeker.

An interesting studio musicale was given by Elizabeth Kelso Patterson, the New York singing teacher, in her school on the afternoon of Jan. 1, in which many talented pupils were presented. Those heard included Mildred Young, a Texas soprano, and Mary Stetson, contralto from Maine, both of whom are pupils of Miss Patterson. Harry Horsfall provided excellent accompaniments.

Others heard were Jewel Bethany and Elizabeth Bachman, piano pupils of Edwin Hughes, and Mary West, a violin pupil of Louis Svecenski. All of the soloists are residents of the Patterson School of Singing.

One of the most interesting musical events of the current season's series of the American Institute of Applied Music was the general recital given recently in the auditorium. Dean Kate Chittenden's piano classes brought forth Margaret Spatz and Geraldine Bronson in works of Haydn, Grieg, Raff and Liszt. Further pianistic skill was shown in works of MacDowell and Chopin by Alyda Flaaten from Mr. Moore's classes, and from Miss Wood's list came Edna Oster in numbers of Bargiel and Moszkowski. Mr. Tebbs' vocal pupils were Ephim Emphimoff in songs of Brown and Speaks, and Esther Adie in Handel's "Come Unto Him." Mr. Spiering presented violinists Jennie Silverman in Beethoven's Romance in F and Morris Goldberg in Tartini's G Minor Sonata. Mr. Raudenbush's pupil, Anthony Sant Ambrogio, showed violinistic talent in the Andante from Viotti's Twenty-second Concerto.

gifts, Miss Morisson was successful in interesting a friendly audience by her evident musicianship, good diction and refined taste in the choice of her program numbers. With the exception of the closing group, the entire program was sung in French. Novel was the third group, comprising five Greek melodies with accompaniments by Maurice Ravel. These were sung with a great deal of charm. The group sung in English included songs by Rimsky-Korsakoff, Borodine and Rachmaninoff, sung in excellent English in a thoroughly enjoyable manner. Splendid accompaniments were played by Lina Coen.

H. C.

MRS. GRAINGER ENTERTAINS

Holds Reception for Gervase and Lady Elwes

Mrs. Rose Grainger, mother of Percy Grainger, the pianist, who is meeting new successes in his present tour of the West and Middle West, received at tea on the afternoon of Jan. 7 in honor of Gervase Elwes, the distinguished English tenor who is concertizing here now, and Lady Winifrede Elwes.

The guests included Edgar Lee Masters, the poet, and Cyril Scott, Birgit Engell, Dr. and Mrs. Arthur Mees, Arthur Whiting, Mr. and Mrs. Richard Aldrich, Lady Speyer, Mr. and Mrs. Hewitt, Mr. and Mrs. Tertius Noble, Mr. and Mrs. Ross David, Mr. and Mrs. Fell, Mrs. Openhym, Mrs. Stuart Childs, Mr. and Mrs. James Goldmark, Miss Emmet, Miss Wright, Mrs. Matheson, Mrs. Wiechman, Paul Reimers, Mr. and Mrs. Nelson Illingworth, Emilie Frances Bauer, Harriet Brower, Theodore Flint, Mrs. and Miss Tilton, Hazel Hyde, Miss Urchs, Miss Permin, Eva Gauthier, Mr. and Mrs. Paul Burlin, Mary Merrifield, Howard Brockway, Ralph Leopold, Mrs. Adolf Bolm, Mrs. Charles Ditson, Mrs. Schirmer and others.

Novaes, Lazzari and Hackett Soloists at Biltmore Musicale

Patrons of the Biltmore Friday morning musicales heard three distinguished artists the morning of Jan. 11, when a program of some twenty numbers was presented by Guiomar Novaes, pianist; Carolina Lazzari, contralto, and Charles Hackett, tenor. Miss Novaes played Gluck, Chopin and Albeniz numbers with the warmth of tone and grace of phrase and nuance characteristic of her art. Miss Lazzari sang an air from "Nadeshchada," by Goring-Thomas, and a group of songs by Secchi, Hageman, Poldowski and LaForge, with a voice big and mellow. Mr. Hackett was much admired for his mettlesome and admirably managed treatment of two groups of songs the first in Italian, the second in French. The two Metropolitan singers united their powers in the duet, "Si La Stanchezza M'Opprime," from "Trovatore." Extra numbers were given by each of the artists in response to the hearty applause. Accompanists were Robert Gayler for Miss Lazzari and Seneca Pierce for Mr. Hackett.

O. T.

Passed Away

Alexander H. W. Bremer

Alexander H. W. Bremer, secretary and treasurer of the International Musical Festival League, former president of the Musical Mutual Protective Union, died at his home in New York, on Jan. 5. He was born in Copenhagen, Denmark, Jan. 15, 1850, and at the age of fifteen, won a scholarship in the Royal Opera House there for his proficiency in piano and horn. He was a pupil of Niels W. Gade. He came to the United States in 1867 and was a resident of New York until his death.

For thirty years Mr. Bremer was a member of various prominent orchestras and military bands, playing under Dr. Leopold Damrosch, Neuendorf, Seidl, Thomas, Arditi, Maretzek, Baker, Operti, Vianesi, Gilmore, Cappa, Connelly, Dodworth, Mollenhauer and others of more recent date. He was twelve times elected president of the Musical Mutual Protective Union for terms of one year each. He was a member of the organization for over fifty years. He was mainly instrumental in bringing about the exclusion of street musicians from the streets of the city.

Mr. Bremer was also president of the National League of Musicians of the United States for several years during which time he carried through the amendment whereby an applicant for membership in any local belonging to the N. L. M. U. S. must be a citizen or have declared his intention to become one. He successfully opposed the bringing of governmental bands into competition with civilian musicians. He was manager for Abbe, Schoeffel & Grau for the Tremont Theater, Boston, and the Metropolitan Opera House for nine years.

Mr. Bremer's latest and greatest interest was focused in the International Music Festival League, organized in 1915, for the purpose of stimulating a greater interest in music among the people in America, not only for the purpose of hearing good music, but for the purpose of taking part in music festivals and chorus singing. He organized the first Musicians' Independent Club in 1884, known as the Cleveland and Hendricks Club. The work of this club, in large measure, carried the State of New York for those candidates in a very close election. He was also, for many years a member of the Aschenbroedel Verein, the New York Press Club and of the Royal Arcanum, Knickerbocker Council, 572, and also the Bronx Old Timers' Association, the Echo Club, composed wholly of horn players. He was married in 1875 to Katherine Gross, daughter of the late Hon. Magnus Gross. He is survived by his widow and one son.

Georgia Bentley

SYRACUSE, N. Y., Jan. 7.—Georgia Bentley of New York, a singer and teacher of singing, committed suicide by shooting herself at the home of Mrs. Emma Phelps in Aurora, on Jan. 5. Miss Bentley had been suffering from a nervous breakdown due to overwork.

Karel Kovarovic

LONDON, Dec. 24.—Word has just been received of the death in Prague, on Dec. 6, of Karel Kovarovic, the distinguished composer, who was heard here with the

BALLAD CONCERT FAVORED

Second Frederic Warren Program Is Entertainingly Given

It is evident, from the attendance at the second Frederic Warren Ballad Concert, at the Longacre Theater on Sunday afternoon, Jan. 9, that the series is meeting with popular appreciation. The entertainment on this occasion was notable for some capital singing by Fred Patton in a number of favored songs including Loewe's setting of the "Ballad of Edward" from "Percy's Reliques," Schumann's "The Two Grenadiers," Moussorgsky's "Song of the Flea," Katie Moss's "Floral Dance" and Sidney Homer's "I Love Sixpence." Mr. Patton's clear enunciation was a marked characteristic of his work, and his expressive interpretations were enjoyable.

Olga Warren was listed for several songs, but indisposition prevented her appearance and her place was taken by Mabel Corlew, whose acceptable items included Ganz's "A Memory" and Hastings's "A Summer Romance." Frances Sonin in Russian costume, sang a couple of Moussorgsky's songs, and later appeared in Chinese garb for the Bainbridge Crist "Mother Goose Rhymes." She was assisted by Frances Foster at the piano. In the other accompaniments Francis Moore demonstrated an adequate musicianship. Piano solos by Ethel Newcomb completed the program, which was extended by several supplementary numbers.

P. C. R.

Prague Orchestra during the Czechoslovak Festival last year. Mr. Kovarovic was born in Prague, Dec. 9, 1862, and studied theory at the conservatory there under Fibich. He also played clarinet and harp in the orchestra. In 1895 he had charge of the music at the National Exhibition and attracted attention as a conductor. In 1900 he was made conductor-in-chief at the National Opera in Prague and under his direction the standard of the performances was brought to a high state of excellence. He composed two operas which were given with great success, "Psohlavci" and "At the Old Bleachery." He was forced to abandon his position as conductor about a year ago on account of ill health.

Henry Reese Hoyt

CHICAGO, Jan. 5.—Henry Reese Hoyt, a prominent New York lawyer, died on Jan. 4, of heart disease after an illness of three days. He had been in Chicago on a business trip. Mr. Hoyt was interested in music and was a director of the Metropolitan Opera and Real Estate Company, having been elected to the board about a year ago to fill the vacancy made by the death of Henry Clay Frick.

John Brady

TOLEDO, OHIO, Jan. 6.—John Brady, well-known as a teacher of singing, died recently of uremic poisoning. Mr. Brady was born fifty-six years ago in Norwalk, and for twenty-five years was a teacher of singing in New York. A part of this time he was connected with the Virgil Clavier School. About five years ago he returned to Toledo but on account of ill-health was unable to do very much teaching. He published, a number of years ago, a clever satire, "Mrs. Featherweight's Musical Moments" and a number of syndicated stories both over his own name and that of "Hans."

Ossian E. Mills

BOSTON, Dec. 31.—Ossian E. Mills, bursar of the New England Conservatory of Music, this city, died from pneumonia at his home in Wellesley recently. He had been connected with the conservatory for more than forty years and as a young man was employed in the business office of the late Dr. Eben Tourjee, founder of the institution. As bursar, he was known to thousands of students both at the old institution in Franklin Square and since 1902 at the present building on Huntington Avenue. Mr. Mills was born in Thompson, Conn., Feb. 15, 1856.

W. J. P.

Beatrice La Palme

MONTREAL, CAN., Jan. 10.—Beatrice La Palme, operatic soprano, died last week at her home in this city. Mme. La Palme was born forty years ago at Beloeil in the province of Quebec. She sang at Covent Garden and the Opéra Comique in Paris. She was one of the stars of the Century Opera Company in New York, during the season of 1913-1914 being especially successful in "Romeo and Juliet" and "Louise."

MR. BERKLEY COMMANDS RESPECT AT HIS RECITAL

Virile Tone and Fine Musicianship Disclosed by Violinist at the Plaza

Harold Berkley, violinist, accompanied by Marion Kahn Berkley, gave a recital in the ballroom of the Plaza Hotel on the afternoon of Jan. 7, providing evident pleasure to a large audience. Mr. Berkley began his program with Bach's "Preludio," which disclosed the artist's virile tone and praiseworthy musicianship. The number was played in a splendidly authoritative manner with a fine command of style and technique. Desplanes-Nochez's "Intrada," which followed, was noteworthy for its beautiful legato, the repose of manner in which it was delivered and the nobility of sentiment with which it was infused.

Other numbers which were given a performance of much merit were Tartini's Suite in G Minor, Mendelssohn's Concerto and Wagner's "Preislied." The Tartini number was a splendid piece of violin playing, the Larghetto movement being especially well played.

Mr. Berkley is fortunate in the possession of a lovely tone, full and rich. His bow arm he uses with grace and flexibility, and the technique of his left hand is highly developed. Sincerity of purpose distinguished his performance. The accompaniments by Mrs. Berkley were excellently played, her ensemble work in the Mendelssohn work being especially good.

H. C.

Gladice Morisson Presents Charming Program at New York Début

Gladice Morisson, a French soprano, made her debut in recital at the Princess Theater on Sunday afternoon. While not endowed with extraordinary vocal

SYMPHONY ORCHESTRA DIRECTOR

With ten years' conductorial experience in Europe and America, will be open for engagement as conductor of a symphony orchestra next season.

FOR ADDRESS, WRITE TO THIS PAPER

NO SUNDAY LULL IN PHILADELPHIA MUSIC

Letz Quartet and Academy of Arts Concerts Begin Week of Much Happening

PHILADELPHIA, Jan. 8.—Sunday music, ecclesiastical and classical, was manifold and varied at the beginning of the week, and the city was not the worse but the better for it.

Before the membership of the Chamber Music Association the Letz Quartet played Beethoven's Opus 18, No. 4; Malipiero's Quartet in one movement and the posthumous quartet of Schubert, of which only one movement was written. This formed an effective balance of the classical and the modernistic. The members of the quartet, Hans Letz and Sandor Harmati, violinists; Edward Kreiner, viola, and Lajos Shuk, 'cello, were in good form and gave a specially admirable account of the Malipiero work, which won the Berkshire Festival prize last summer and which had its first Philadelphia exposition on this occasion. The Schubert number made obvious a wish that it had been completed.

The seventh free Sunday afternoon concert in the foyer of the Academy of the Fine Arts enlisted the excellent talents of Adelina Patti Noar, soprano; Alexander Zenker, violinist; Earl Beatty, pianist, and Dorothy Neebe, accompanist. Under the new police ruling on Blue Laws, the customary contribution box was omitted. However, the committee in charge of these admirable and uplifting concerts have issued a general appeal for contributions and it is believed the response will be ample to cover expenses.

Members of the Philadelphia Orchestra, under the direction of David Dubinsky, the "lead" of the second violins, played an interesting program at the Hoover meeting in the evening at the Academy of Music in aid of the relief fund for the starving children of Europe.

The choir of the Second Presbyterian Church, under the efficient direction of N. Lindsay Norden, the same evening inaugurated an unusual series of musical services. The initial program was seasonable to the Yule and brought forward some decidedly unique works, among them one of Richard Henry Warren, including Saint-Saëns's Christmas oratorio. The assistance of string

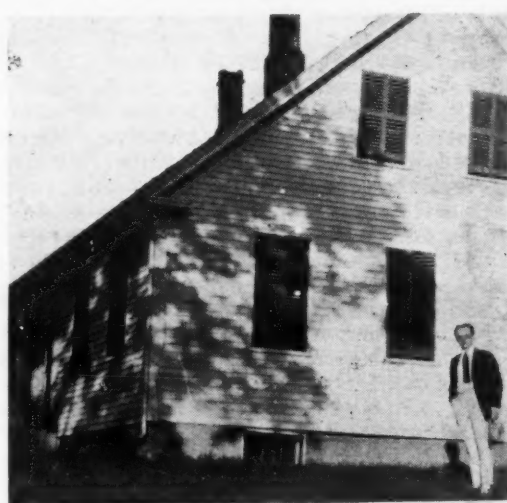
orchestra and harp was added to the organ, played by J. R. Duane. Mr. Warren was present to hear his work, "O, Zion That Bringest Good Tidings," and played a prelude and postlude, improvising on Christmas themes.

Olga Samaroff played the seventh of her cycle of Beethoven sonatas in the ballroom of the Bellevue during the week. The program included the A Major Sonata, Op. 101, and the E Minor, Op. 90. Mme. Samaroff gave them beautifully, without pause between the movements, which made for an inward integrity. In addition, Mr. Stokowski gave an extended exposition of the development of the fugue, which was as informing as it was charming.

The eleventh annual Eisteddfod under the auspices of the Young People's Society of the Welsh Presbyterian Church was held the afternoon and evening of Jan. 1 in Lu Lu Temple. The success of the festival last year made imperative the leasing of this larger hall. Welsh societies and singers from the city and from many places in the state and New Jersey competed for the numerous and generous money prizes.

The coming week will find the Philadelphia Orchestra again on tour. Its itinerary takes it to Wilmington, Washington, Baltimore, Harrisburg and Pittsburgh. Ossip Gabrilowitsch, who conducted a couple of concerts last season and who was engaged this season, will relieve Mr. Stokowski, according to the plan made at the beginning of this season. Mr. Stokowski will take a mid-winter rest. Mr. Gabrilowitsch assumed the baton at this week's concert in the Academy. W. R. M.

MacGregor Visits Nordica Landmark During Maine Tour



Knight MacGregor, Baritone, at Farmington, Me., Outside the House in Which the Late Lillian Nordica Was Born

In the above snapshot taken outside the house in which the great American prima donna, Lillian Nordica, was born, Knight MacGregor is shown. While concertizing in Maine last fall Mr. MacGregor, after his concert at Farmington, was invited to take a motor ride out to the Nordica house, which is kept in good condition by the townspeople as a tribute to the memory of the famous singer.

Mr. MacGregor, who has been studying with Herbert Witherspoon for the last two years, is to make his New York debut in recital on the afternoon of Jan. 24 at Aeolian Hall. He has recently been engaged as baritone soloist and presenter of the Huguenot Memorial Church at Pelham, N. Y.

Helen Jeffrey Announces N. Y. Recital

Helen Jeffrey will give the violin recital which had to be postponed on account of the injury to her thumb, at Carnegie Hall on Friday afternoon, Feb. 18. She will also be heard in Jordan Hall, Boston, on Feb. 14.

Giulio Silva, Famed Italian Voice Teacher, Coming Here

Head of Department in St. Cecelia Academy at Rome to Give Course at Mannes School in March

AN announcement of interest to the musical profession was made recently by the David Mannes Music School, of the expected arrival of Giulio Silva, the celebrated Italian professor of singing, for a season of five weeks, beginning March 28. His classes at the school will be in song interpretation, opera repertoire and voice building.

Born in 1875 at Parma, Silva is the son of a distinguished poet. From his mother he inherited his beautiful voice and instinct for singing. After beginning the study of singing in Parma, he went to the University of Rome to take up the study of medicine. He had followed the curriculum leading to the doctorate of medicine only a short time before the attraction of the Lyceum of the St. Cecelia Academy, founded by Palestrina, proved stronger. Under the guidance of members of the distinguished faculty, he obtained the diploma for composition. During his studies at the Lyceum he showed a pronounced leaning toward singing and especially toward the teaching of it. He assisted the master, Cotogni, the most celebrated baritone of his time, in his lessons, and had as fellow pupils Titta Ruffo, De Luca and other singers who later won fame.

Silva was especially interested in the composition of songs and was awarded two gold medals for vocal lyrics, at Rome and Catania, and a silver medal, first prize, at the Academy of St. Cecelia for a motet for solo voices. After his studies he undertook the career of conductor and directed with success for some years opera performances in various theaters of Italy. However, he soon abandoned the career of conductor and devoted himself exclusively to his studies and to the profession of teacher of singing, which he followed with great success in France and in Germany for nearly nine years, maturing in his long stay abroad, in the midst of a life of intense work, important studies in vocal pedagogy and voice production (fonetica) and coming in contact with the most important French and



Giulio Silva, Italian Vocal Master

German schools of singing. He published in 1912 the treatise, "Singing and Its Rational Teaching," a work which ranks to-day among the best and the most original of modern methods of singing.

Honored at Parma

In 1913 he competed for the Chair of Singing in the Royal Conservatory of Parma. He won it and was nominated Professor for life (titular). In 1914 he alone of the Italian masters of singing took part in the first International Congress of Phonetics at Hamburg, and his important accounts were published in the Archives of Otology and Laryngology. In 1917 the Minister of Public Instruction and President of the Royal Academy of St. Cecelia, at the direction of the Musical Lyceum at Rome and the Permanent Commission of Musical Art, which was composed of Boito, Toscanini and Galignani, conferred on him the nomination "ad honorum" to the Chair of Maestro di Canto in the Royal Academy of St. Cecelia in place of Antonio Cotogni. This post he still holds.

HONOR BRUCH'S MEMORY AT THE MACDOWELL CLUB

Noted Artists Give Special Program on Anniversary of Composer's Birth—A "First Time"

A fine tribute was paid to the memory of Max Bruch by the MacDowell Club of New York on Jan. 6, the eighty-third anniversary of the composer's birth. The chairman, Charles Cooper, read a paper on Bruch to a large audience that included many musicians. A most enjoyable program of the composer's works was given, several noted artists appearing.

Truly delightful was the contribution of Daisy Kennedy, the Australian violinist, who gave the Scotch Fantasy. May Mukle played the "Kol Nidrei" cello solo, and the Norse Suite for two pianos was given by Rose and Ottilie Sutro. The Andante ("Song of Spring") for two violins, piano and organ, received its first

performance in any country, Rudolph Polk, Mr. and Mrs. Alexander Bloch and W. H. Humiston interpreting the interesting work with musicianly skill. Bruch was also accorded vocal representation, George Harris, tenor, singing artistically an aria from "Arminius" and a group of pieces, "Neath My Window Ledge," "Morning Song" and "A Maiden Fair and Sparkling Wine." Walter Golde and Lawrence Schaffler participated as accompanists.

M. Clarence Plate Joins Ricordi Forces

M. Clarence Plate, for many years associated with the retail department of the house of G. Schirmer, has resigned his position. He is now in charge of the retail department of G. Ricordi & Co., Inc., New York. Mr. Plate began his work with the Ricordi house on Monday, Jan. 10.

Public Concerts as Feature of Harding Inaugural Ceremonies

WASHINGTON, D. C., Jan. 12.—Chairman Foster, of the Harding inaugural music committee, announces that plans are completed for a series of public concerts in connection with the inaugural ceremonies. Three of these will be given by the great Inaugural Chorus, now being organized, on the morning, afternoon and evening of Saturday, March 5, and two sacred concerts are planned for afternoon and evening of Sunday, March 6. The chorus is also to alternate with the United States Marine Band and Orchestra in the ceremonies on the Capitol plaza during the inauguration of President Harding.

A. T. M.

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